

A N
A C C O U N T
OF A SERIES OF
P I C T U R E S,
IN THE
G R E A T R O O M
OF THE
Society of Arts, Manufactures, and
Commerce,
AT THE
A D E L P H I.

By J A M E S B A R R Y,
R. A. Professor of PAINTING to the ROYAL ACADEMY.

Laudandaque velle, sit satis.

L O N D O N:
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M D C C L X X X I I I.

(3)

TO THE

K I N G.

I Most humbly beg leave to lay at your Majesty's feet, the following account of a series of Pictures, on the subject of human culture.

I have endeavoured to execute those Pictures as a rejoinder and aid to the reasoning, in behalf of your Majesty's people of these islands, that I have urged in my inquiry into the real and imaginary obstructions to our acquisition of the arts, which, as a poor testimony of humble duty, and with great humility, was laid at your Majesty's feet in 1774,

That your Majesty, who is the equal and affectionately tender father of all his people, may long continue to derive sa-

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tisfaction

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tisfaction from the Arts, and that these Arts may continue to merit your Majesty's most gracious and necessary protection, is the humble, though earnest prayer,

May it please your Majesty,

Of your Majesty's

Most dutiful servant,

And most faithful subject,

JAMES BARRY.

INTRO-

INTRODUCTION.

SOME few years since, when I was at Rome, Abbé Winckleman, the pope's antiquary, published a history of the art, which gave great offence to many of our people, as it contained very severe reflections upon the character of the English, charging them with the want of capacity and genius to succeed in the superior exertions of the arts of painting, &c. and that their continued practice demonstrated that they were fitted for nothing greater than portraits, and other low matters, from whence no honour could be derived either to the artist or the country. Abbé Winckleman having in this matter only gleaned after Abbé du Bos, and the president Montesquieu, these injurious opinions were become the common creed of the greatest part of the dilletanti and pre-

tenders to picture knowledge. But as the principle upon which this system proceeded was founded in error, and occasioned by the ignorance of those gentlemen, of the nature of the art itself, and of the mode and process of its growth and corruption; it appeared to me, that the setting of these matters in their true point of light, would be an undertaking not unbecoming an artist, and from whence some little credit might be derived, I was ready enough to flatter myself, that the doing of this had been fortunately reserved for me; and accordingly, soon after my return from Italy, I took the liberty of humbly presenting his Majesty (as the first fruits of his academy) with my inquiry into the real and imaginary obstructions to the acquisition of the arts in England, which was very imperfectly published by Becket, in 1774; and it has been not a little flattering to me since, to find the object of it admitted as true and indubitable, by those who stand in

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in the highest estimation with the public, for judgment, knowledge, and candour.

But the most satisfactory proof of all was yet wanting, I mean the actual production of some great work of historical painting. This was little likely to happen, not so much from any insurmountable difficulty in the undertaking itself, as from the servile, trifling views of the public, the particular patrons, or more properly the employers of the artists, who from causes, which have been largely explained in the inquiry above mentioned, were intent upon nothing but the trifling particulars of familiar life, wasting the whole time, vigour, and practice of our artists in such a manner as made genius and high information quite useless, and daily rendered the few, who from nature and study were at all qualified, but the more and more unfit to reach that standard, by which alone we could be entitled to vie with the great performances of Italy, France, &c.

The difficulty of subsisting by any other species of art, than that of portrait painting, the mean counsel of parents and friends, under the mistaken notion of prudence, and the love of ease and affluence, had so operated upon our youth, that the country has been filled with this species of artists. When men suffer themselves to be forced away from their own views of obtaining an honest fame, by advancing their art, by adding new energies to it, by attempts to unite it more closely with the utility and improvement of mankind, in manners, in understanding, in private and in public virtue : when men are prevailed with to relinquish these, it may well be imagined that some few may be found capable of running even into their very opposites, into what is not only mercenary and sordid, but also vicious, every thing that is mean in art, and still meaner in morals, may then naturally be expected ; their houses (shame upon them) will become convenient,

nient, and for other purposes.---To which those of painting portraits, serve but as a blind---But at best few other ends can be answered, than acquiring a subsistence or a fortune, by complying with the narrow views of others, and the multiplying trifling but profitable particulars, which, as we have seen, has no other effect as to the reputation of the country, than to fally and diminish it, and to add new and continued force to the sarcasms of foreigners, upon our want of capacity for great exertions. Were we to continue multiplying portraits for a century longer, were we to arrive at ever so great a degree of mechanical excellence in this way, it could make no alteration in the opinion of Europe ; we should be still, as we have been, a scoff and a bye-word amongst nations. Even in the painting of landscape, where much more genius and extent of mind can be shewn, and where some of our artists have possessed the first

first rate abilities ; is it not more than probable that these excellent artists will not obtain the full credit they deserve, until the curiosity and attention of the world shall be excited by our success in the higher species of art ; when we have succeeded in this, we shall then probably get credit for the inferior departments, and not before.

The reader will, I hope, not so far mistake, as to suppose me inclined to cast the least reflection or censure upon the practice of painting portraits simply and fairly taken, far, far from it ; no man values it more than I do when it is confined within its proper channels ; like others I feel myself interested in the portrait of an ancestor, a parent, a friend, of a benefactor to his country or species, of a wife, a great, or a beautiful personage ; I am no stranger to the merit of the fine portrait of Mr. Abel at his desk, in the act of composing ; of Mr. Hone, with his
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face partly shaded by his hat ; of a primate walking in the country ; and of some others which appear now and then, and in great measure compensate for the heaps of inconsequential trash, or pot-boilers (as they are called) which are obtruded upon the public-view ; this may be lamented but cannot be helped, as an exhibition must be made up of what the painters are employed about. I am happy also to observe that some of our portrait painters are, besides their excellence in the line of their profession, no less remarkable for their unsullied honour and probity ; these I very much respect, and I hope they will consider themselves as entirely out of the question, when I take the liberty to observe in general, that from our too eager attention to the trade of portraits, the public taste for the arts has been much depraved, and the mind of the artist often shamefully debased, and yet the sole painting of these portraits, comparatively

ratively contemptible as it has appeared to people of elevated minds, to foreigners, and indeed to all, who are not acquainted with, and interested in the originals, is notwithstanding the means amongst us, (as the ingenious Webb and others have observed) by which is obtained a fashion, a fortune, and upon true commercial ideas, a rank and consequence, as the business and resort of the shop; and the annual profits of it are the only estimates which generally come under consideration. Here then is a situation strongly tempting a shewy man, to proceed a step farther, at obtaining a more universal admiration, if it can be obtained by mean hypocrisy, and all the disingenuous resources and quackeries which must necessarily, and as he may think will probably, support an artificial consequence thus founded upon the unstable basis of folly and vanity. After all this affluence which may arise from the vogue for making portraits, is the whole
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of what it will naturally produce ; this, as was before hinted, may by little necessary arts and industrious puffing, be made to fill up for the moment the little minds of the thoughtless rabble, whether of the polite or vulgar sort, or both, and will even help to confound matters still further, and give our names a consequence with some of those dispensers of fame, the book-makers ; who, however knowing in what they may have really studied, can, with a very few exceptions, hardly be considered for their knowledge of the arts as in any thing differing from the mere herd : but with those who are really intelligent in the arts, all this exterior and eclat of appearance will be laughed at, and can avail no more as to the matter of reputation, than the succeeding in any other fashionable manufacture, where genius and high ability can have had no concern.

This kind of work is indeed made with paint, &c. spread upon wood or canvass ;
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and so far we can account for the mistake of many of our short-sighted literati; but in all the higher respects, it comes as far short of the art of *Rafaele*, and the other great historical painters, as *Homer* and *Milton* are from little occasional versifiers; or *Hippocrates*, *Harvey* and *Boerhaave*, from dentists and corn cutters. This then is the mess of pottage for which these *Esaus* sell their birth-right; and the loss is surely more than the gain in such a barter, where the natural passion for well-deserved glory is meanly sacrificed to a factitious thirst of lucre and vanity, with which it is impossible for the mind to be satisfied. Thus at jar with the very end and destination of his faculties, a man's nobler appetites will become his continual accusers, unavoidably actuated by envy, and all the baser passions, worse (if we believe that great master of life and manners, *Horace*) than any torments ever devised by the Sicilian tyrants, his only resource will be in the
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temporary artifices, his cunning may devise for the suppression of his rivals, at the expence of the little that may remain of virtue and integrity; and in this, whether he succeeds or not, he will, in the end, but give the finishing blow to his own quiet.

A man, in such a wretched situation, (for wretched it undoubtedly must be, notwithstanding all disguises and appearances) would naturally have more of my pity than censure, were it not for the great mischiefs he is sometimes inclined, and often enabled to perpetrate, in obstructing the pursuits of genuine legitimate art; a great deal might be usefully said on this subject; however, for the present, I shall content myself with observing (and it may have its use with the rising generation of artists) that less pains and trouble than is necessary to support debased art, and a false consequence, would, if differently directed, have ensured to them the real unfading glories of their profession,

sion, together with what is much more valuable, the additional serenities of a quiet unwounded conscience. However, the mischief that may be done in this way will be of short duration, when the real artist will recollect, that he is bound in duty, both to God and his country, to make head against all fraud and wrong, whatever it may cost him; our duty is easily seen, and ought to be, if not joyfully accepted, at least respectfully submitted to; whether we are martyrs or conquerors, can be no part of our concern, as it does not depend upon us; for the ends of Providence are answered sometimes one way, and sometimes the other. Happy those whose sphere of action enables them to pursue this line of duty in great matters: but even they are not inglorious who act worthily in the inferior, and more contracted situations that God has allotted to them. Every man then, in this warfare of life, arts, &c. is either soldier or general, and must not timidly
desert

desert his post, and leave the field in possession of his base antagonists, as was unfortunately the case of poor Mr. Hufley; if he had previously taken care to leave (if possible) some monument of general manifestation behind him, the arts would not be upon the footing they are at this day, and those who came after him would have had fewer difficulties to struggle with. It may be thought by some, that it is giving too much consequence to wretched cabals and misrepresentations, to suppose that they could have been so very effectual in obstructing the progress of superior art, and that there is nothing so very uncommon and peculiar in this matter: as malice, envy, and every kind of base attack, have ever constantly followed great undertakings in all ages of the world, and in every art, and yet have never been able to hurt the credit of either; that all the scurrilous attacks, criticisms, and cabals of the scribblers of the last age, which gave occasion to the

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writing

writing of the Dunciad, and which are so elegantly lamented in that beautiful little poem printed in the notes (a) could neither prevent Pope from writing, or people of good taste and good sense, from reading and admiring what he had written. But these cases are in one respect very materially different; for the possessors of poetical or other literary abilities, are so far happily circumstanced, that if the means of subsistence be once secured, they can have few or no obstructions to prevent the exertion of their talents, compared with those that lie in the way of other arts. Rafaele, M. Angelo, and Carrache, could not have produced their great works, without the Sistine Chapel, the Vatican, and the Farnese Pallaces: whereas Milton's poem required neither a palace nor a prince, and is as much within the purchase of the mechanic, as of the sovereign. A great effort of his-

(a) While malice, Pope, denies thy page.

torical painting, which requires a church or a palace to place it in, and can have but a single proprietor, upon whom the whole expence must fall, is likely to meet with many obstructions, to which poems and other literary productions of easy purchase are not liable; and notwithstanding that an attention to the beauties of poetry and literature, makes part of every man's education in this country, yet, if we should for a moment suppose that a poem was like a picture, unique, and to be confined to the possession of some one great employer or purchaser, it is very much to be doubted, whether intrigue and cabal would not in that case have been much more effectual in preventing the great from becoming either employers or purchasers; and whether many excellent productions would not have been suffocated in their birth, from which the country at this day derives no small reputation. How much more fatal must this be in painting, which has the addi-

tional disadvantage of being of recent introduction, as yet hardly naturalized, and consequently not so generally studied and understood.

When therefore we reflect, that in the number of those who apply to the arts, many must unavoidably fail of success, from the want of natural parts and genius; many more from the want of education and proper culture; many others lost in sordid pursuits, in pleasure, indolence, &c. there can remain but a few indeed likely to think of struggling with the difficulties of elevated art: of this few, some wait in vain for patrons, who, though not always necessary to those who will employ themselves in mean and ordinary things, are yet greatly wanting for the furtherance of superior views; a very little would do a great deal in this way; and it is to be hoped, that patronage and honourable countenance will not be always flung away without benefit to art, or credit to either the country or
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the donor. But this, added to the other reasons that have been enumerated, will sufficiently account why so little has been hitherto done in superior art.

With respect to historical painting, people will not now give us credit for common-place matter, of which, for a century past, there has been more than enough all over Europe; many subjects have been long since exhausted, by the accumulated ingenuity and industry of our predecessors on the Continent. Artists of no compass of mind, or genius, are notwithstanding necessitated to fall into this beaten track, and will content themselves, as Sterne happily expresses it, with pouring the same water from one vessel to another, and think they do something when they change particulars, this way or that, from sitting to standing, &c. when they alter or add to the mere material, without adding to the subject. But if Carlo Vanloo, Carlo Marratti, Cigniani, Cigoli, &c. had done nothing

more original than the painting of nati-
vities, with the light coming from the
child, the affection of the mother, sim-
plicity of the shepherds, the angels, Jo-
seph, the stable, the ox, the lamb, &c.
we should have given the praise to Anto-
nio Corregio, to whom all this belongs,
without paying much regard to the paltry
alterations or additions of his barren imi-
tators. There are many subjects of the
New Testament, which have been already
so hackneyed, that a moment's inspection
will convince us, that there is hardly any
thing admissable into them, that has not
been executed over and over again ; and,
consequently, prints and drawings of
them within every man's reach ; so that
for the same reason that mere mechanical
artists will run after these kind of subjects,
a Pouffin, a Le Sueur, and all who possess
a mind and genius adequate to their art,
would wish to avoid them. The Cruci-
fixion, though a subject often painted,
yet, in the hands of a Pouffin, it acquires
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an important novelty in the rising of the Ghosts, the darkness, &c. this, however, is not always practicable; and where it is not, such subjects will naturally be thrown aside by a great man, as barren and unproductive. It is not by evading the difficulties of the art, by furbishing up old inventions, or by putting figures together without any invention at all, that we can rival the great works; if picture knowledge is new in England, it will not be always so; we ought not to build too confidently on the ignorance of the public, or on the clatter of intrigue and fashion; the one is not very durable, and the other reaches but a short way. The Majesty of Historical Art requires not only novelty, but a novelty full of comprehension and importance.

The higher exertions of Art, as in Rafaele, &c. require, for the developing of all their beauties, not only some degree of information in the spectator, but also that he considers them with

some attention and study ; and these artists were particularly happy in this respect, as there were a great many people, both in Italy and France, with much leisure and ease of mind, who particularly delighted in these studies, and who, by their ingenious explanations, were a kind of useful and very agreeable medium between the artists and the public. It is an absurdity to suppose, as some mechanical artists do, that the Art ought to be so trite, so brought down to the understanding of the vulgar, that they who run may read : when the Art is solely levelled to the immediate comprehension of the ignorant, the intelligent can find nothing in it, and there will be nothing to improve or to reward the attention even of the ignorant themselves, upon a second or third view ; so much for what was wanting in Historical Art.

As I had been bred up in this way, had every advantage of study, and time before me, I thought myself bound in
duty

duty to the country, to the art, and to my own character, to endeavour at supplying this deficiency of a public work of historical art, and to try whether my abilities would enable me to exhibit the proof, as well as the argument.

Accordingly, in July 1777, I began the work here exhibited; and although I was without patron, fortune, or encouragement, without wages to subsist on, and with no other assistance to carry it on, than what I was to derive from any other occasional works that might fall in my way; with only these to rely on, and with a clear foresight of the many vexatious delays, and difficulties that would naturally happen, as well as of the underhand malevolent attentions from a certain quarter, which had continually followed me, and which I well knew would not be wanting industriously to embroil and embitter matters on this occasion; yet I have to thank God for it, that in the
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main the work went on pleasantly enough, and would have been long since finished, could I have given my whole time to it; however, another year will compleat all I mean to do; but as it is now happily brought so near it's conclusion, and that the subject and scope of the whole may be seen and considered, I wished much, in a work of such extent, to adopt the old Greek practice, and whilst it was yet in a state of being improved and amended, to avail myself of the opinion of the candid and well-informed part of the public, before it received the last hand: a genuine unbiaſſed opinion is always worth something; even the cobbler may be of use in what appertains to his last.

As in general, the judgment we form on old works of art, is from the number and weight of their excellencies, whereas in the modern, we only take into consideration what may be faulty and defective; there is no doubt but many faults and defects will be found in what I have
done,

done, some of them are owing to my want of skill to do better, others to want of knowledge in the objector, and sometimes perhaps to his want of candour; others will of course be remedied in finishing the work; there are others also, which are fairly chargeable upon the difficulties, interruptions, and straightened circumstances with which I had to wrestle in carrying it on, at the times I could give up to it, being obliged to strike much off at a heat, without being able afterwards to indulge myself much in second thoughts; however, some essential advantages are also derived from this very circumstance; and let me be permitted to add, that I have a satisfaction in believing, that whatever opinion might be entertained, as to the merit of my work, my industry and laborious perseverance will not be overlooked; particularly when it shall be remembered, that most men would have done nothing in such a situation, unprotected, with few friends that could
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serve me, and powerfully and artfully opposed ; indeed (to use a phrase sacred among school boys) I have not had fair play, and hold myself in many respects to be as yet untried, as the difficulties of the art was the least part of what I had to encounter. Such then as the work is, my intention was to try how much skill and ability, under all those disadvantages, I might be able to produce in an extensive subject, not very dissimilar to that of *Rafaelle's*, in the Vatican ; the experiment can do *me* no dishonour, and I shall at least have the credit of preparing the way, and calling out to this task, some man of more genius and better fortune than myself. It will be found upon trial, that this bow is not for every one to shoot with ; but whenever the man shall arrive, who from intense and vigorous application, is fundamentally skilled in the various parts of this very extensive art, possessing also the additional advantages of a cultivated and capacious mind,

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enriched with those treasures from the superior sciences, that alone can invigorate, and give an extension and value to the art; if further, he should from moderation, self-denial, and estrangement, from the weakness, vanities, and impertinence of life, be enabled to employ his whole time and attention in this way, every thing will be possible to him. Such an union of qualities is indeed very rarely to be met with, but when it is, I hope, or if that be too much, at least I shall sincerely grieve, if the necessary means, and the opportunity of exertion shall be withheld from him.

Every body knows that Rafaele enjoyed all the advantages the heart of man could wish for, and had a fair opportunity of putting forth all his strength, in a country which afforded a continual occasion for the exercise of his abilities; his profession was considered as not less necessary than ornamental, and his great work of the *Camera della Senatura*, was
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carried on under the auspices of those two great and distinguished encouragers of the art, Julius the Second, and Leo the Tenth; he was assisted in this work by the counsels (such as they were) of the great luminaries of that age, Bembo, Castiglione, Bibiena, &c. It consists of four great pictures representing Theology, or the Dispute of the Sacrament; Philosophy, or the School of Athens; Jurisprudence, an Allegorical Picture; and Mount Parnassus, or Poetry. It is a poor ambition that could content itself in the Eighteenth century, with merely avoiding the many faults and errors that learned and knowing men have pointed out in those pictures of Rafaele's; it would be more for the honour of a modern, to endeavour at equalling or out-doing him in those great particulars where he is most excellent, and that this is not only possible but practicable, is evident from the antique statues which are many degrees beyond Rafaele, in
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the most essential of those very particulars in which he himself excelled. The antique statues are of a more exalted species of character, they have much more beauty, much more of sublimity, and are much more correct. Even in the detail of those Pictures of Rafaele, in the heads, arms, legs, and all the component parts of his figures, though they are executed with respectable ability, yet also in these parts he is confessedly inferior to the Antique, to the Laocoon, the Gladiator, the Apollo, the Venus, &c. the detail of Rafaele's figures cannot even in justice be preferred to what we often find in Carrache and Domenichino; though these great Artists are by no means to be compared with him in the higher excellencies.

The principal merit of Painting as well as of Poetry, is its address to the mind; here it is that those Arts are sisters, the fable or subject, both of the one and the other, being but a vehicle in which
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are conveyed those sentiments by which the mind is elevated, the understanding improved, and the heart softened. It is in this address to the mind, in the sublimity, elegance and propriety of the ideas, and in the wise and judicious selection of sublime, elegant and happily corresponding forms in the personages, characters, expressions, &c. that the Roman school has been acknowledged superior, not alone to the Hollanders and Flemings, but to the other schools of Italy also; and it is in these that Rafaele is justly distinguished as the foremost man in the Roman school.

In forming a proper judgment how nearly any modern work has approached this exalted standard of Grecian perfection, or rather how much a modern work may come short of the degree of this Grecian excellence, to which Rafaele had arrived, it were to be wished they could be seen together; but this not being always possible, there remains no
other

other method of fair and impartial procedure, but to examine, under the same view, such essential particulars as we can bring together, and many we can; for instance we may examine them with respect to the subjects, we may compare them as to their dignity, utility, the degree of learning, capaciousness of mind, force of genius, and knowledge of life and manners, employed in telling their several stories. Marc Antonio's print of the Parnassus, or Aquilla's, will sufficiently inform us what Rafaele has done there; his view of Heaven, in the dispute of the Sacrament, and his School of Athens, of which there is a copy at Northumberland house, and the prints of it in every one's possession, where at least his stock of ideas, and manner of ordering the subjects, may be seen and considered, as well as in the pictures themselves. By thus comparing any new work with whatever had been done before it, we may have a clear view of its compara-

tive merits, or demerits: but if we shall judge of it without reference to any work in actual existence, and shall measure it by no other standard, than such notions and expectations as men may perhaps fastidiously entertain of the mere possibilities of performance, there will be no likelihood of its giving much satisfaction.

As to what might be expected from the remarks and criticisms of artists, their opinions being generally conformable to their own practice, they will no doubt approve or censure in proportion as any work is like or unlike their own. The learned Abbe du Bos has some reflections on the conduct of artists in this matter, which appear to me to extend too generally. Painters are like other men, some more subject to envy than others; he seems to have forgotten that men may possess different kinds of excellence in the same art, and consequently can have no ground for envy; and there are, I should

should hope, those who are superior to this base passion, whether there was any ground for it or not. However, as 'tis possible the learned Abbé may be in the right, and as his reflections are curious, and worthy the reader's attention, it may perhaps not be amiss to insert them here.

“ New performances are approved at
 “ first, by judges of a very different cha-
 “ racter, by men of the same profes-
 “ sion, and by the public. They would
 “ soon be rated at their just value, were
 “ the public as capable of defending and
 “ maintaining their sentiment, as they
 “ know how to espouse the right party.
 “ But their judgment is easily perplexed by
 “ persons who make profession of the
 “ art. Now these persons are frequently
 “ subject to make a false report of things,
 “ for reasons which we shall give here-
 “ after. They therefore throw such a
 “ mist over the truth, that the public
 “ continues frequently for some time in
 “ a state of uncertainty or error.—Tho'

“ the artists cannot impose on others,
 “ so as to make them take excellent
 “ things for bad, yet they can make
 “ them believe that those excellent
 “ things are but indifferent with respect
 “ to others. The error into which they
 “ throw the public by this means, with
 “ respect to a new performance, is a long
 “ while a removing. Till the work be-
 “ comes generally known, the prejudice
 “ which the decision of the artists has
 “ caused in the world, balances the sen-
 “ timents of judicious and disinterested
 “ persons, especially if it be from the
 “ hands of an author whose reputation
 “ is not yet established.—Boileau’s pre-
 “ diction in favour of Racine’s tragedies,
 “ is fully accomplished, and impartial
 “ posterity has declared itself in their fa-
 “ vour. The same may be said of
 “ Painters. Not one of them would
 “ have attained, after his death, to the
 “ degree of distinction due to his
 “ merit, were his fate to be always in
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“ the power of other painters : but by
 “ good luck, his rivals are masters of his
 “ reputation but for a short time ; for
 “ the public take the cause by degrees
 “ into their own hands, and after an im-
 “ partial enquiry, does every body jus-
 “ tice according to their merit. If
 “ great artists are so sensible of jealousy,
 “ what me must we think of indifferent
 “ ones ?” *See Crit. Reflec. Ch. 21, 23,*
24, and 27.

If this matter is indeed, as the learned
 Abbé has represented it, it is only to the
 candid judgment of the public, that the
 comparative merit or demerit of what I
 have done must be submitted ; such an
 examen as I have pointed out, would af-
 ford entertainment, and is one of the
 surest methods of improving the judg-
 ment of the observer ; besides, it would
 be attended with less difficulty than peo-
 ple seem to be aware of, as it would be
 wholly free from the perplexities of pic-
 ture jargon, and requires little more than

liberal manly information, and some patience and attention; yet, as it will require a little attention, I am too well acquainted with the character of the age, to expect that very many of our people would be at this trouble, even for matters of more importance than pictures. Where indolence, precipitation, and modish inattention, and giddiness, prevail, little is to be expected; except, perhaps, a few general convenient words, as detestable, execrable, and so forth. We must leave such people to the attraction of portraits, which levels all understanding, by requiring none: any one person can here affect as many disrelishes, find as many faults, and has to the full as much to say on such an occasion, as any other can have; and with respect to the silly folk who compose the tail of fashion, vanity has here an agreeable opportunity of shewing its own importance and intimacy with the great, by recognizing their likeness or not, just as it happens to be affected

affected towards the painter. However, we are not without some characters of true taste, and real discernment, in whom all the requisites of elegant criticism meet; and, thank God for it, we have still remaining, amongst the public at large, a great many who are neither preoccupied by the anxieties, or distractions of accumulation, or squandering, with minds at ease, and sufficiently under self-government, to have all their faculties at command; it is from the unbiassed judgment of these that, what I am now going to give an account of, must acquire its reputation, be it little or much.

T H E S U B J E C T.

IN this Series, consisting of Six Pictures on Subjects useful and agreeable in themselves, I have still further endeavoured to give them such a connection as might serve to illustrate one great maxim or moral truth, viz. that the obtaining of happiness, as well individual as public, depends upon cultivating the human faculties. We begin with Man in a savage state, full of inconvenience, imperfection and misery ; and we follow him through several gradations of culture and happiness, which, after our probationary state here, are finally attended with beatitude or misery. The first is the Story of Orpheus ; the second a Harvest Home, or Thanksgiving to Ceres and Bacchus ;
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the third, the Victors at Olympia; the fourth, Navigation, or the Triumph of the Thames; the fifth, the Distribution of Premiums in the Society of Arts, &c. and the sixth, Elizium, or the state of final Retribution: three of these subjects are poetical, and the others historical.

The

The First PICTURE.

ORPHEUS.

THE story of Orpheus has been often painted but by foolishly realizing a poetical metaphor : whatever there was valuable in it, has been hitherto overlooked. Instead of treating it as a mere musical business, as a man with so many fingers operating on an instrument of so many strings, and surrounded with such auditors as trees, birds, and wild beasts ; it has been my wish rather to represent him as he really was, the founder of Grecian theology, uniting in the same character, the legislator, the divine, the philosopher, and the poet, as well as the musician. I have therefore placed him in a wild and savage country, surrounded by people as
savage

savage as their soil, to whom he (as a messenger from the gods, and under all the energies of enthusiasm,) is pouring forth those songs of instruction which he accompanies in the closes with the music of his lyre.

By the action of Orpheus, I have endeavoured that the song may appear the principal, and the music of the lyre but as an accompaniment and accessory, which to me seems not only more verisimilar on such an occasion, but also to be the true and natural way of explaining all those passages in the ancient writers, where such extraordinary effects have been ascribed to music. Those, who like the ancients, would operate upon the mind, must look for something more substantial than sonatas, or mere inarticulate tune, which generally reaches no farther than the ear.

Hail,

Hail, golden lyre ! whose heav'n invented string
 To Phoebus, and the black hair'd Nine belongs ;
 Who in sweet chorus round their tuneful king,
 Mix with thy sounding chords their sacred songs.

Ev'n Mars, stern god of violence and war,
 Sooths with thy lulling strains his furious breast,
 And driving from his heart each bloody care,
 His pointed lance consigns to peaceful rest.
 Nor less enraptur'd each immortal mind,
 Owns the soft influence of enchanting song,
 When in melodious symphony combin'd,
 Thy son Latona, and the tuneful throng
 Of muses, *skill'd in wisdom's deepest lore,*
 The subtle power's of verse and harmony explore.

I PYTH. ODE.

The hearers of Orpheus, who are in what is called the state of nature, a state far short of the golden age and happiness some have unwisely imagined, as has been eloquently shewn by Lucretius (Lib. 5th.) and much more happily by our own admirable Thompson, (see Autumn) are most of them armed with clubs, and clad in the spoils of wild beasts, with courage
 and

and strength, to subdue lions and tygers, but without wisdom and skill, to prevent frequent retaliation on themselves, and their more feeble offspring. At some distance on the other side of a river, is a woman milking a goat, and two children sitting in the entrance of their habitation, a cave, where they are but poorly fenced against a lion, who discovers them as he is prowling about for prey; a little farther in the distance, are two horses, one run down by a tyger, by which I wished to point out, that the want of human culture is an evil which extends (even beyond our own species) to all those animals which were intended for domestication, and which have no other defence but in the wisdom and industry of man. In the woman with the dead fawn over her shoulder, and leaning on her male companion, I wished to glance at a matter often observed by travellers, which is, that the value and estimation of women encreases according to the

the growth and cultivation of society ; and that amongst savage nations, they are in a condition little better than beasts of burthen, all offices of fatigue and labour, every thing, war and hunting excepted, being generally reserved for them.

As Orpheus taught the use of letters, the theogony or generation of the gods, and the worship that was due to them, I have placed before him papers, the mundane egg, &c. a lamb bound, a fire kindled, and other materials of sacrifice, to which his song may be supposed preparatory : considerably behind, in the extreme distance, appears Ceres, as just lighting on the world. These circumstances lead us into the second Picture, which consist of some of the religious rites established by those doctrinal songs of Orpheus.

Second P I C T U R E.

*A Grecian Harvest Home, or Thanks-
giving to the Rural Deities CERES,
BACCHUS, &c.*

IN the fore-ground are young men and women, dancing round a double terminal figure of Sylvanus and Pan, the former with his lap filled with the fruits of the earth, &c. just behind them are two oxen with a load of corn, a threshing floor, &c. on one side is just coming in, the father or master of the feast, with a fillet round his head, a white staff, or sceptre, &c. his aged wife, &c. in the other corner is a basket of melons, carrots, cabbage, &c. rakes, plough, &c. and a group of inferior rustics drinking, &c. If this part should be thought less amiable, more disorderly, and mean than
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the rest, it is what I wished to mark.—

In the top of the picture, Ceres, Bacchus, Pan, &c. are looking down (see *Georgic*, book 1st.) with benignity and satisfaction, on the innocent festivity of their happy votaries, behind them is a limb of the zodiac, with the signs of Leo, Virgo, and Libra, which mark this season of the year.

In the distance is a farm house, binding corn, bees, &c. male and female employments, courtship, marriage, and a number of little children every where. In short, I have endeavoured to introduce whatever could best point out a state of happiness, simplicity, and fecundity, in which, though not attended with much eclat, yet, perhaps, the duty we owe to God, to our neighbour, and ourselves, is much better attended to in this, than in any other stage of our progress; and it is but a stage of our progress, at which we cannot stop, as I have endeavoured to exemplify by the groupe of contending figures,

figures, in the middle distance, where there are men wrestling, one of the lookers on has a discus under his arm, &c. on the other side, the aged men are sitting and lying along, discoursing and enjoying the view of those athletic sports, in which they can no longer mix; and which (as we are informed by the ancients) gave rise to those wise and admirable national institutions, the Olympian, Istmian, and Nemean games of the Grecians, which makes the subject of the next picture.

Third PICTURE.

Crowning the Victors at OLYMPIA.

I HAVE taken that point of time, when the Victors in the several games, pass in procession before the hellanodicks or judges, where they are crowned with olive, in the presence of all the Grecians. The three judges are seated on a throne, which is ornamented with medallions of their great legislators, Solon, Lyeurgus, &c. under which come trophies of the victories of Salamis, Marathon, and Thermopyle, which are not improper objects of commemoration for such a place.

As the Greek chronology was regulated by those games, one of the judges with his hand stretched out, is declaring the Olympiad, and the name, family, and country

country of the conqueror. At the foot of the throne, on one side of the table, on which are placed the chaplets of olive, and palm branches, there sits a figure, who is just going to write down in a scroll of parchment, what the hellanodick is proclaiming; this scroll appears to be a register of the Olympiads, and the names of the conquerors, which were set down together; near this table an inferior hellanodick is crowning the victor in the foot race, and putting into his hand the branch of palm; the next figure is a foot racer, who ran armed with a helmet, spear, and shield; the next is a pancratiast, and the victor at the costus; then comes the horse and the chariot. In the chariot is Hiero of Syracuse; the person who leads the chorus, is Pindar; the old man on the shoulders of the boxer; and pancratiast, is Diagoras of Rhodes, who having been often in his younger days celebrated for his victories in those games, has now, in his advanced

age, the additional felicity of enjoying the fruit of the virtuous education he had given his children, he being carried round the stadium, on the shoulders of his two victorious sons, amidst the acclamations of the people of Greece. Cicero, Plutarch, and other great men, have taken notice of this incident, and one of them mentions the saying of a Spartan on this occasion, which strongly marks the great estimation in which those victories were held. Pindar's 7th Olympic ode, is ascribed to this Diagoras. The spectators for the most part, consist of all those celebrated characters of Greece, who lived nearly about that time, and might have been present on the occasion; the rearing up of the horse, which comes next, after the boxer, has by opening that line of figures, furnished me with an opportunity of introducing Pericles, whom I wished to represent in an action of some energy, speaking to Cimon and there were many differences, and mat-
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ters of importance between them; near him are Socrates, Anaxagoras, Euripides, &c. who may be supposed to be entertained with the wisdom and eloquence of the speaker, whilst the profligate Aristophanes is appearing just behind him, attentive to nothing but the immoderate length of Pericles's head, at which he is ridiculously pointing and laughing, verifying what the wise man has long ago observed. "He that com-
 "eth to seek after knowledge, with a
 "mind to scorn and censure, shall be
 "sure to find matter for his humour,
 "but no matter for his instruction."
 But my dislike of this base character, has I fear withheld me from bringing in enough of his head, to impress the idea of his likeness, to the bust from whence it was taken; if so, he may do for any other wretch of this class, and there will be found no want of them, upon similar occasions, in all times. When I painted this figure of Pericles, I knew of no bust

of him remaining, and had nothing to follow but that description of him in Plutarch, which amounts to little more than the circumstance of the great length of his head; and the late lord Chatham being just then dead, and there being a striking resemblance in the character, and fortunes, of those two great men, I was determined to melt them into one figure, and keeping the length of the one, in the upper part of the head, to introduce in the features below, the resemblance of the other. Not long since, Henry Banks, Esq; gave me a small copy of a medallion of Pericles, and Aspasia, the original of which was lately found at Rome, and is in the hands of that amiable man, and excellent artist, Hamilton the painter, of whose skill and great professional abilities, his country ought to make a better use than keeping him raking in *cava's*, let what would be found in them.

The man with the bandage over one eye, who is strewing flowers, and congratulating

gratulating the armed foot-racer, shews this to be a contest of glory, and not of rancour; just behind the man who is registering the Olympiads, is Herodotus, with his history of Greece in his hand, and near him, and further in the picture, is one in white, with his finger on his lips, and that system in his hand, which was held by the Pythagoreans, and has been since revived by Copernicus; near him stands Hippocrates, Democritus, &c. behind the stadium is the altis, where the statues of the Victors were placed, and the temple of Jupiter Olympius. In the distance, is the town of Elis, and the river Alpheus. The basso relievo, on the chariot of Hiëro, is the contest between Neptune and Minerva, for the naming and patronage of Athens. At one end of the picture, is a statue of Minerva, at the other, a statue of Hercules treading down envy, which are comprehensive exemplars of that strength of

D 4 body

body, and strength of mind, which were the two great objects of Grecian education. In the Minerva I have followed the original passage in Homer, and Pausanias's description of her statue by Phidias: not to mention other matters, it is not a little surprising to find that circumstance so proper, and so truly terrific, of the rim of serpents rolling round the egis, omitted in all the statues I have seen of her, except one which is in the Capitol at Rome, though this statue is in the other, and more essential respects of no great worth, as the majesty, grandeur, and style of proportions of Minerva, are her particular characteristics, and not merely her helmet and egis. There is a fine head of a Minerva, in the possession of the earl of Shelburne, which is conceived and executed in a masterly and truly Grecian manner. As to the Hercules treading down envy, on the other side, Horace observes, that this was Hercules's

eules's last labour, and cost his life before it could be effected; by the bye, it is no doubt a good and a wise distribution, that envy should continually haunt and persecute the greatest characters; though for the time, it may give them uneasiness, yet it tends on the one hand to make them more perfect, by obliging them to weed out whatever may be faulty, and occasions them on the other, to keep their good qualities in that state of continued unrelaxed exertion, from which the world derives greater benefit, and themselves in the end, still greater glory. On the basement of this statue of Hercules, sits Timanthus the painter, with his picture, which is mentioned by Pliny, &c. of the Cyclops and Satyrs; as there is no portrait of Timanthus remaining, (from a vanity not uncommon amongst artists) I shall take the liberty to supply him with my own. Gilbert West has prefixed to his elegant and spirited translation

tion. of some of Pindar's odes, a dissertation on the Olympic Games, where those who may be in want of it, will find much information respecting this favourite, and so very celebrated institution, of the most truly illustrious people that ever graced the records of mankind.

Fourth PICTURE.

Commerce, or the Triumph of the
THAMES.

THE practice of personifying rivers, and representing them by a genius, or intelligence, adapted to their peculiar circumstances, is as ancient as the arts of poetry, painting, and sculpture. It has therefore been my endeavour to represent Father Thames, as of a venerable, majestic, and gracious aspect, steering himself with one hand, and holding in the other the mariner's compass; from the use of which, modern navigation has arrived at a certainty, importance, and magnitude, superior to any thing known in the ancient world; it connects places the most remote from each other; and Europe, Asia, Africa, and America, are thus brought together, pouring their several

veral productions into the lap of the Thames. Sir John Denham, in his celebrated eulogium upon our *Hero*, has expressed this with great happiness.

“ Nor are his blessings to his banks confin’d,
 “ But free, and common, as the sea or wind;
 “ When he to boast, or to disperse his stores
 “ Full of the tributes of his grateful shores,
 “ Visits the world, and in his flying tow’rs
 “ Brings home to us, and makes both Indies ours;
 “ Finds wealth where ’tis, bestows it where it wants,
 “ Cities in desarts, woods in cities plants,
 “ So that to us, no thing, no place is strange,
 “ While his fair bosom is the world’s exchange.”

The Thames is carried along by our great navigators, Sir Francis Drake, Sir Walter Raleigh, Sebastian Cabot, and the late captain Cooke of amiable memory, in the character of Tritons; overhead is Mercury, or Commerce, summoning the nations together, and in the rear are Nereids carrying several articles of our manufactures and commerce of Manchester, Birmingham, &c. if some of these

those Nereids appear more sportive than industrious, and others still more wanton than sportive, the Picture has the more variety and I am sorry to add the greater resemblance to the truth; for it must be allowed that if through the means of an extensive commerce, we are furnished with incentives to ingenuity and industry, this ingenuity and industry is but too frequently found to be employed in the procuring and fabricating such commercial matters as are subversive of the very foundations of virtue and happiness. Our females (of whom there are at least as many born as males) are totally shamefully, and cruelly neglected, in the appropriation of trades and employments; this is a source of infinite and most extensive mischief; and even of the males, the disproportion between those who are well and ill employed in this country, is not as it will be when our legislators shall be as eagerly intent upon preventing evil, as our ancestors have been in furthering
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party views, and obtaining state emoluments. Perhaps the more punishment of vice, is not the only or the best method of introducing virtue: however, I have touched this matter lightly, as there is reason to think that the evil will soon cure itself. In the distance is a view of the chalky cliffs of the coast of England, ships, &c.

As music is naturally connected with matters of joy and triumph, and that according to all necessary propriety, the retinue of the Thames could not appear without an artist in this way, I was happy to find that there was no necessity for my co-operating with those who seem inclined to disgrace our country by recurring to foreigners, whilst we can boast a native, so eminently distinguished for his musical abilities, as doctor Burney, whom I have introduced here, behind Drake, and Rawleigh, with a——. When we reflect upon the expence and attention which our people so eagerly bestow upon Italian

lian operas, and other foreign musical entertainments, in a language unintelligible to the many, and even but ill understood by the few, one is almost tempted to think that our musical feelings are very superior to those of the Italians, since we appear to the full, in as much ecstasy from the mere sensation of hearing only, as the people of Italy are from the joint operation of their ears and their understandings. 'Tis odd enough, that on the banks of the Tyber and the Arno, music should necessarily require words for an exponent, and to be enforced by the language that was intelligible and familiar to all; whilst we on the banks of the Thames, from our superior sensibility and greater quickness of apprehension, should stand in no need of any such requisition. But the philosophical critics will not allow us to reason after this manner; they will say, that this very extraordinary relish is, for the most part, affectation; and it is possible they may call it by its right name.

But

But if ever the musical genius of our islands should be suffered to emerge, and that it may be rationally hoped that we too should, in our turn, have our ears and our hearts equally affected by the sterling vigour and persuasive sentiments of our own poetry, cloathed in all the harmony, majesty, and eloquent melting sensibility of those co-operating tones, which form the proper colouring, and give the last finish, perfection, and energy to that vehicle of our sentiments language; if ever these things are likely to come to pass, it must be under the auspices of such a leader as Doctor Burney, whose plan for establishing a national school of music not long since, at the Foundling Hospital, which, to all rational people, seemed so useful and practicable; and after being unanimously voted by the governors, was set aside by the cabal of a few fanatics only. We might expect every thing under such a director, whose admirable history of music shews a mind capacious and

excur-

excursive, that has left nothing unexplored from which his art might derive perfection, and appears no less fraught with elegant observation, and a vigorous display of the spirit, and beauties of our poetry, which his animated translations manifest, than for every kind of agreeable and useful information respecting his own very pleasing art.

There are two portraits over the fire-places, one by Sir Joshua Reynolds, of that best and most amiable of men, Lord Romney; the other by Mr. Gainsborough, of the deceased Lord Folkstone, who appears from the character he has left behind him, to have been animated by the same noble virtue and public spirit, so observable in his grandson the present Earl of Radnor. These two portraits it was my wish, after once exhibiting of them, to have by the next year removed into the committee room, as the portraits of those two presidents make part of the composition of my next picture,

ture, which is that of the Society. This would enable me to compleat my own scheme for the decoration of the room, by introducing such portraits of their majesties, the King and Queen, as would cooperate with the rest of my work. My intention would be to paint his Majesty looking on the solar system, as compleated by the discovery of the fortunate Mr. Helfar, who might be pointing out the situation of the Georgium Sidus: and the Queen employed in one of those amiable acts of real female worth, in which her Majesty is so very distinguished, and which will ever be followed by the love and veneration of the wise and good. To this end I would beg of the Society, that they would be so good as to request their Presidency to recommend this Petition, and intreat their Majesties most gracious compliance. Their Majesties have long and successfully cultivated those amiable virtues, which form the main pillar of my work, and the
King

King loves the art, and has for some time past been the only patron and encourager of the great line of history, which in this age and country stands so much in need of support and countenance. I shall most heartily rejoice if the giddiness, dissipation, and worthlessness of the time may so far subside, as to suffer this most gracious example to be better attended to, and more imitated by his subjects, whether I shall derive any advantage from it or not; indeed my hopes, respecting myself, are now next to nothing, I shall perhaps secure a kind word from posterity, for the goodness of my intentions, but that is all; the faction against me is five hundred odds, and they and their assistants are too extensive in their influence, and too industrious not to be an overmatch for the little vigilance of indifferent spectators, or for any exertions of mine in my own defence, which are daily growing less and less: I am heartily sick of the scuffle;

for if in the number of people of all ranks, that I have occasionally known in the course of near fourteen years, it has never been in my power to acquire or to preserve the friendship and countenance of any who could have been serviceable to me, either as a patron or employer; and notwithstanding all my endeavours, none have been suffered to remain with me but those, who however well they might wish me, had it not in their power to advance either my interest or character. I am the more unreserved in laying open this matter to public view, as 'tis rather of a curious nature, and may be hereafter of use, as perhaps it may enable me to preserve the countenance and friendship of some very distinguished characters, who have much interested themselves about me and my work on a late occasion. I want words to express my grateful sense of the kindness and friendly zeal of Mr. Locke, and of the

Earl

Earl of Radnor, of the honour done me in the interference of his Grace the Duke of Richmond and the Earl of Bristol, and I shall not soon forget the conduct of my amiable friend Mr. Siward, Dr. Hunter, and some others on this occasion: it would also much grieve me if by any underhand artifices, I should lose the good favour of Mrs. Montagu, of Lady Juliana Penn, of his Grace the Duke of Northumberland, of the Earl of Percy, and of many other excellent characters to whom I have had the honour of being in some measure known in the course of this work. I have been often divining as a matter of curious speculation, in what manner any person who might value either abilities or integrity could be set against me; for let criticism go as it may, perhaps but few of my cotemporaries can be saved; if I am damned for want of abilities in my profession to which I have

been so much devoted as to give my friends but little trouble, and myself little solicitude about the other concerns of life. The kind reader will pardon so much about myself, but I have been greatly injured, and could say no less.

Fifth PICTURE.

*The Distribution of Premiums in the
Society of Arts, &c.*

THE distribution of Premiums in a Society, founded for the patriotic and truly noble purposes of raising up and perfecting those useful and ingenious arts in their own country, for which in many instances they were formerly obliged to have recourse to foreign nations, forms an idea picturesque and ethical in itself, and makes a limb of my general subject, not ill-suited to the other parts. (a)

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(a) It must give no small pleasure to a man of any philanthropy, to find that this truly useful institution, is become an object of imitation in other countries. Our being at war with the people of France and Spain, ought not, does not prevent our heartily rejoicing, in any benefit they may derive from us, in furthering the views of happiness and ingenuity; we read in the *Nouvelle de la*

The fitting figure in the corner of the picture, who holds the instrument of the institution in his hand, is Mr. Shipley, whose zeal for whatever is of publick benefit, was very instrumental in the first framing of this Society. One of the two farmers,

la Republique des Lettres et des Arts, Paris, le premier Juillet, 1781. " L'exemple donne par l'Angleterre a déjà été imité dans d'Autres Pays. Tout le Monde connoit ici l'institution de la Societe de Emulation, que l'on travaille, dit on a relever aujourd'hui. La Republique de Geneva en a adopté une semblable : il existe à Madrid, sous le titre de *Los amigos del Pays*, les amis du Pays, depuis trois ans, avec le même but, une association, qui dans ce court espace de tems, a pris une ferme, consistance, es'est singulierement étendue : " it is further observed in the same paper, where the register of premiums given by our Society in London is mention'd. " Il n'est point de Sujet plus digne de l'attention publique, dans un moment où tous les esprits se portent avec ardeur vers l'avancement des Sciences & des Arts, que le compte rendu des progrès de cette Societe. Le spectacle des bons effets qu'elle a produits, repose agreablement l'œil fatigué de toutes les horreurs de la guerre. Il voit que les maux & les biens se balancent, & l'on n'est plus tenté de mesurer de l'espece humaine, quand dans le même Pays où se forgent les fers destinés à l'Amérique, et les foudres qui doivent embraser la terre ; on voit tant de mains bienfaisantes
& Pa.

farmers, who are producing specimens of corn to Lord Romney, the president, is Arthur Younge, Esq; the very knowing and ingenious author of the Farmer's Tours, &c. Near him is Mr. More, secretary to the Society; on one side of Lord Romney is the Hon. Mr. Marham, V. P. on the other, and between him and his royal highness the Prince of Wales, who is habited in the robes of the Garter, is Salisbury Brereton, Esq; V. P. towards the centre of the picture is a distinguished example of female excellence, Mrs. Montagu, who is earnestly recommending the ingenuity and industry of a young female, whose work she is pro-

& Patriotiques, s'occuper uniquement de ranimer l'agriculture, vivifier le commerce, étendre les jouissances de l'homme, & multiplier les sources du bonheur universel en multipliant par tout les lumieres. L'amour du bien public qui fermente dans toutes les têtes en Angleterre ya développé le plus grands moyens pour vaincre les obstacles que le sol, le climat et cent causes physiques et morales opposoient au bonheur de ses Habitans.

ducing ;

ducing ; around her stand the late duchess of Northumberland, the earl of Percy, V.P. Joshua Steele, Esq; the ingenious author of that admirable treatise on the Melody of English Speech. Sir George Saville, V. P. Dr. Hurd, bishop of Worcester, Soame Jennings, and James Harris, Esqrs. of lady Betty Germaine, Mr. More, after long delaying me, could not get any picture. Near Mrs. Montagu stand the two beautiful duchesses of Rutland and Devonshire ; and if I have been able to preserve one-half of those winning graces in my picture, that I have so often admired in the amiable originals, the world will have no reason to be dissatisfied with what has been done. Between them I have placed that venerable sage, Dr. Samuel Johnson, who is pointing out this example of Mrs. Montagu, as a matter well worthy their grace's most serious attention and imitation. My admiration of the genius and abilities of this great master of morality, Dr. Johnson, cannot be

be more than it is ; but my estimation of his literary abilities is next to nothing, when compared with my reverence for his consistent, manly and well-spent life : so long a writer, in such a town as London, and through many vicissitudes, without ever being betrayed into a single meanness, that at this day he might be ashamed to avow. Above all that extraordinary stretch of virtue that induced him to be so singularly active in assisting and bringing forward all his competitors of worth and ability, particularly at that period of their reputation, when it was easy for him to have crushed them, if he had been so inclined. In the history of the Arts, we find but a few examples of the practice of this (apparently very difficult) virtue ; Rafaele, at Rome, was in this, as in other things, noble, generous, and becoming ; the admirable, candid, and conscientious procedure of the Carracches, at Bologna, assisting and bringing forward the Guido's, the Domeni-

menichino's, the Lanfranc's, &c. and perhaps one or two other examples, is all we have to boast; but we every where meet with those who are all virtue, candor, and amiability, out of their profession, where there is no rivalry, though they scruple not to practise every baseness and treachery within, when it can be done with sufficient concealment; and that the complaints of the injured may be made to appear nothing more than the barkings of envy, and mere professional clamour.

Further on is his grace the duke of Richmond, V. P. and near him is my former friend and patron Edmund Burke, Esq; to the conversation of this truly great man, I am proud to acknowledge, that I owe the best part of my education. Providence threw me early in his way; and if my talents and capacity had been better, the public might have derived much satisfaction and some credit from the pains he bestowed upon me: it was he that maintained me whilst I was abroad,

broad, during my studies; and he did not discontinue his very salutary attentions until my return, when it might be supposed I could no longer stand in any need of them. Further on is Edward Hooper and Keane Fitzgerald, Esqrs. and vice-presidents: his Grace the Duke of Northumberland, the Earl of Radnor, William Locke, Esq; and Dr. Hunter, are looking at some drawings by a youth, who had obtained the premium of the silver pallet; behind him is a boy with a port-folio under his arm, in whose countenance and action I wished to mark dejection and envy, as he is attending to the praises they are bestowing on the successful boy; the clergyman behind is Dr. Stephen Hales, V. P. author of Vegetable Staticks, &c. a man, by the testimony of all that know him, not less eminent for his piety and virtue, than for his ingenuity and great philosophical acquisitions; behind him is the late Lord Radnor, V. P. and Lord Folkestone, who was
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the first president of the Society. The Society having lately elected general Elliot into their presidency, I shall, if possible, endeavour to find a place for him in this picture : the public are much indebted to this glorious character, and I am very sorry not to be able to discharge my part of this debt, in a manner more adequate to my own wishes. I am sorry, from the want of time and room, to have been necessitated, in the picture of the Grecian Victors, to omit another great military character, whose virtue, though less fortunate, is not the less glorious : had the means of general Paoli been equal to the greatness of his soul, Corsica would have had its Timoleon as well as Sicily ; and his amiable private virtues, which attract so much love and veneration even from strangers, would have had their full weight and currency amongst his own people. The great kingdom of France might have found occasions of interference, that would do them more credit
with

with posterity. I am also not a little mortified at being obliged (from the same cause, want of room) to omit a very interesting matter in comparative anatomy, which it was my intention to have introduced in the hands of that hero in the science, Mr. John Hunter: how fortunate, or rather how providential, that a genius, indefatigable and penetrating like his, should have met with in his brother the doctor, just such another to form and give it a direction; and that the same exertions which give being to a virtuous affection amongst individuals, will be also productive of advantage to the public, to the arts, and to knowledge in general. In the back ground appears part of the water-front of Somerset House, St. Paul's, &c. It was my original intention to bring in a much greater number of portraits, as we have many other illustrious living characters, whose likenesses posterity will enquire after; for notwithstanding the common cant of decrying living worth,

worth, we have still amongst us, poets worthy of every muse; the sock and the buskin are still worn, without any diminution of their lustre. The philosophic dignity, the eloquence, and the impartial manly spirit of some late writers of history, has given the last finish to the national character in this way; and whilst the researches of Boyle have any credit amongst the lovers of philosophy, what has been lately added is not likely to be overlooked. Criticism and philological knowledge were, perhaps, never treated with better ability, than by the writers of our own time. What an acquisition has knowledge and literature lately received from those great luminaries that have blazed out in Scotland. Even our women, what encomiast could exceed in speaking of the perfections of many of them. I hope it will be excused me if I just point at one, who, to the shame and loss of the public, is buried in a retirement at

actually making two-penny

penny books for children ; but appearances may deceive us ; some epic or other great work is, I trust, in hand, as the solace of retirement, which will one day verify the observation of a muse like her own.

So virtue giv'n for lost,
Depress'd, and overthrown, as seem'd,
Like that self-begotten bird
In the Arabian woods imboſt,
That no second knows nor third,
And lay e're while a holocaust,
From out her ashy womb now teem'd,
Revives, reſouriſhes, then vigorous moſt
When moſt unactive deem'd,
And tho' her body die, her fame ſurvives
A ſecular bird ages of lives.

Leisure will, I hope, be found; the world of imagination lies still before her, and there is no region of it which Mrs. Barbault's muse may not appropriate to itself. However interesting it might be to some affectionate parents to have such talents employed in the wise and virtuous

F culture

culture of a few children, yet the thing is not right; talents, like her's, belong to the country at large and to the age, and cannot, in justice, be monopolized, or converted into a private property.— But what a country, what an age do I speak of. Has ours any honest claim upon abilities and genius? O shame and infamy upon the numberless ten's, and thirties of thousands of annual income that surround her, and can suffer such talents to seek shelter in a paltry school. Can they answer it to their country? and does the sovereign disposer of all things give affluence to corrupt the world with it, to scatter it amongst pimps, gamblers, &c. in dissipation and vagrant expensive ramblings from one lounging place to another; the making a figure, living in a style, dashing out, the being conspicuous in the ton, in the circle of dissipation; these are the noble objects which take up so much of their time, their attention, and their fortunes, as render them utterly inca-

incapable of being of the least service to people of genius and abilities, to the reputation of their country, or to their posterity, who are likely to inherit nothing from them but broken fortunes and an evil example; and to these they sacrifice all the amiable charms of domestic life, and the graces of social friendly conversation.

We possess advantages that make many things possible to us, that could not have been effected in the rude times of our ancestors. Helsing's and Cooke's might now be successfully employed in exploring the unknown regions of air and sea; and many Chatterton's, &c. &c. might be rescued from destruction, in whom we might see revived the spirit of a Homer, a Pindar, a Rafaele. When we reflect upon what might possibly have been done with the thousands that are squandered on *Fetes*, and other nonsensical parade and mummary, of which not a vestige remains even for the next morn-

ing, except lassitude and ennui; how astonishing! it would appear as if all the nobler feelings were quite obliterated, and that such people consider themselves as sent here merely to shew how ridiculous human nature can be; and with what a daring impiety it can trample under feet every duty which relates either to this world, or to ———. But let the divines urge the rigid account that will hereafter be demanded of these good stewards, of the manner in which they have disposed of the great overplus of wealth that has been entrusted to them; whether it has been laid out for the benefit or for the curse of the community; I shall only take notice, that although in the nature of things, the great cannot be artists themselves, and cannot (generally speaking) be of service to the community by any labours of their own: yet there remains to them a sphere of action not less glorious and interesting to mankind in assisting those that can.

The

The exalted and truly noble disposition of Isabella of Spain, who by pawning her jewels, enabled Columbus to discover the new world, has thus made herself a co-partner with him, in the glory of the atchievement. Without this concurrence of the great and the wealthy nothing can be done, they only can furnish the means of vigorous exertion to those whom nature and study have peculiarly fitted for it, and they will fully evidence their own virtue and wisdom, not alone in furnishing the means, but also, in what is of equal consequence, in wisely chusing the man, whose superior abilities are best calculated to make a glorious use of those means.

We have, in the history of the arts, and in most countries, many examples where great sums have been expended without honour or advantage, but rather the contrary. The great and the wealthy too often love flattery, and require attentions, which sometimes amount to what might be considered as no small sacrifices ; when

this is the case, the high-spirited artist of genius and abilities (who perhaps may also be cursed with some share of this folly himself) is unfortunately not so likely to fall in the way of such employers, as those artists of a contrary character; he will wait until he is sought for; and meanness, cunning, solicitation, and circumvention will then succeed, though nothing solid and of real worth can ever be expected from any labours of the weak artist, though cunning man, that has had the skill and dexterity thus to insinuate himself into the good graces of patrons and great employers, and the honour of their patronage, the wisdom of their advice (if there be any wisdom in it) and the great sums they may expend, will be all lost. Self-pride will, no doubt, be much gratified in giving fame and support to this ductile thing of their own creation, and in opposing it to whatever might dare to lie in its way, the unprotected man of genius and real ability, whom

whom Providence has sent, will, perhaps, be retarded and obstructed in the exercise of his talents ; he may even be borne down and perish, but it will be impossible to supply his place. Whatever credit then is to be derived from the arts, can only be expected from the liberal, unrestrained employment of men of extensive genius and high ability, whom it requires some skill to distinguish from his forward counterfeit, made up of plausibility and cunning, upon whom attention and expence will be thrown away. But let us not despair of the public ; the proper employer and the proper artist, may happen, some time or other, to meet in England as they have in other countries ; if we have much of vice, and folly to obstruct it, there is also much of what is good amongst the people at large ; and some shining examples of virtue, and many of abilities, even still remaining amongst those of the higher order to forward it ; and perhaps there is as much necessary knowledge and

information of every kind diffeminated in this country, for the raising a superstructure of art, as had been known in any other age or nation: the experiment is worth the labour of the artist, and the expence of the employer, who might wish to acquire reputation for their country, and give themselves an interest with posterity, as the great men of other nations had done before them.

It is worth observing, that notwithstanding the ravages of time and barbarians and the poverty of Italy at present, which has occasioned the dispersion of so many things, yet vast satisfaction has been, is, and will be derived from the numberless remains of Grecian, Roman, and Italian perfection in every art, and in all the various ways in which the genius and abilities of their people have been employed. All cultivated people feel themselves much indebted to the greatness of soul (or to the vanity as some love to call it) of an Agostino Ghigi, a Federigo Gonzagu, of
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the Medicean, the Farnese and other illustrious families, and great individuals that have appropriated the overplus of their wealth in this honourable way upon permanent and lasting objects, from whence not only themselves but their posterity also have derived satisfaction and benefit. What would Rome, Florence, Bologna, and many other parts of Italy be at this day deprived of this inheritance; formerly many of our nobility and gentry had laid out considerable sums in making collections of antient art, but unfortunately these are mostly buried in the country, where the public can derive little or no advantage from them. The professors of medicine have (independent of their professional skill) been many of them eminently distinguished for various knowledge and great worth, and in no country more so than in England; our obligations to the public spirit of a Sir Hans Sloane, and a Doctor Mead, will be long remembered; and I am happy on
this

this occasion, in returning my sincere thanks to that ornament of our Academy, and father of English anatomy, Dr. Hunter, for the great assistance my pictures have received from the use of his most extensive and invaluable collection. But not to wander too far from my subject, we possess many illustrious characters, with whose portraits I should have been happy to enoble my work, but circumstanced as I was, I found to my sorrow, that waiting the leisure of so many people, would bring with it too great a delay and expence, not of time only, but of somewhat else which I was less able to afford; even with the few that I have painted, this picture has cost me more time than all the rest of the work; this apology will I hope suffice for my having proceeded no farther, and I can add to it with truth, that though there are many who can judge more accurately of worth and abilities than I can pretend to, yet no
man

man has more sincere love and reverence for them.

In the corners of the pictures are specimens of cotton, indigo, &c. for the cultivation of which, particularly in the colonies in America, the Society had at different times given premiums and bounties to a very considerable amount: there are also gun barrels of white tough iron, maps, charts, madder, cochineal, a gun-harpoon for striking whales with more certainty and less danger, English carpets, and large paper of a loose and spongy quality, proper for copper-plate printing, which is, and has long been a very great desideratum, as our engravers (whose works are now a considerable article of commerce) are for the most part obliged to make use of French grand aigle and colombiez, at six times the price of what paper of the same quality might be manufactured for in England.

As the Society have given premiums for history, painting, and sculpture, I
have

have introduced a picture and a statue in the back ground; the picture of which part only is seen, is the fall of Lucifer, a design which I made about five years since, when the Royal Academy had selected six of us to paint each a picture for St. Paul's cathedral; the statue is the Grecian Mother dying, and, attentive only to the safety of her child, is putting it back from her breast, after which it is striving.

As to this practice of giving premiums in the polite arts: from all that I have been able to observe in Italy and France as well as in England, it has appeared a clear and indubitable fact, that the rage for inveigling a great number of young people into those arts, by the distribution of lesser premiums and bounties for the inferior branches, is of all other causes that which is most likely to bring about the speedy destruction of whatever is valuable in the arts, particularly in that of painting: In sculpture the Tyro's cannot
foolishly

foolishly run away from studies into which they have but just entered, in order to commence masters, and make money and importance by padding in the portraits of their relations, friends, &c. The attention of the young sculpture is extended to the whole figure, and to the naked figure, they keep the antique and ideal; i. e. general nature continually in view, and these are the only objects of their imitation, which by the way is the true reason of what has been observed in our academy of the students in sculpture, being so much superior in the style of their works to those in painting. It would better become a society of wise and discreet men, who can have no ambition to gratify but that of being real benefactors to the public, to annihilate all those juvenile premiums, and to fix the prize at the end rather than at the beginning of the race; they could then afford to furnish one good premium every second or rather every third year, and the decision ought to

to be left to the judgment of the Royal Academy who ought to be sworn for that purpose; and the work whether picture or statue, might be bestowed if sacred to some parish church; if profane, to some public hall, by this means they would really encourage in the art, what ought to be encouraged, they would oblige, they would encrease their influence, and consequently their power of being serviceable to the country.

Such a Society would do well to shew a good example, and take the lead in this matter; it was to a circumstance of a similar nature, though vastly inferior and more contracted, which took place between the Goldsmith's company, and Chapter of Notre Dame in Paris, that the French school of painting is indebted, if not for its very existence at least for a great part of the glory it has obtained. We have been for centuries without artists of any capacity; and now that the wish of the nation is gratified, and that
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we have those whose abilities would do honour to any age or country, how are they employed? shall their abilities be suffered to perish with them, shall we go on sowing upon what is already sown, neglectful of the harvest time when we should reap and gather in: to what end do we form institutions for the multiplying artists, inveigling them by medals and other paltry matters, into a profession where they are to be of no use from want of employment; is this strictly moral and becoming patriots and benefactors of their country? even if there was work for them, is it not evident that one of the great causes, that brought about the speedy destruction of the arts, both in Italy and France, was their being deluged by the great numbers bred up in their public academies. On enquiring into this matter on my return from Italy, I obtained at Paris through the means of my very amiable, ingenious, and I am grieved to add, deceased friend Colonel Drum-

Drumgoold, and Mr. Nelson, director of the Gobelins, the following information :

Il y a à Paris

L'Academie Rale Eleves	—	—	200
L'Acadamie de St. Luc	—	—	150
Ecole aux Gobelins	—	—	50
Ecole gratuite sous			
L'Inspection de la Police	—		1500
Ecole des freres dans les Paroisses			1200
(Tout cela est gratuit)	—		<u>3100</u>
Il y a outre cela 600 Artistes donnant			
leçon pour de l'argent. Conter à cha-			
cun 4 Eleves	—	—	2400
			<u>3100</u>
			5500

Perhaps I might spare myself the trouble of observing, that the disproportion these numbers bear to the quantity of work that is to be done, is productive of many bad consequences, both in their work and in their morals ; and so little work must fall to the share of many, as
leaves

leaves them without a sufficient opportunity for the cultivation of their abilities; for let it be always remembered that Raffaele was not Rafaëlle, when he began the work at the Vatican. What is worst of all in these public institutions, is the great majority of base, uneducated, indigent people, who avail themselves of the mechanical culture that academies afford gratis; such artists must necessarily destroy and contaminate every thing valuable, and reduce this liberal art, this sister of poetry and child of philosophy, to a mere trade. The kingdom of France is no longer that theatre for the arts it has been, the wants of the public are supplied, their churches are filled, their palaces and great houses are filled, and there remains for their artists but little other prospects of employment than those of exportation. The arts in France have had a long and honourable career, and in their turn they have amply repaid the little attentions of the king and people, by dif-

G fusing

fusing over both a splendor and a glory that will never fade ; I am happy to add, that in the worthy descendant of Lewis the Great, the French academy still finds a tender father and protector ; the artists who have sufficient eminence in their profession to obtain a seat in that distinguished body, have many of them ample lodgings in the Louvre, and are comfortably and honourably secured against the accidents of life : here they carry on their work with all the materials of study about them, in the immense collection that has been amassed in the course of almost three hundred years ; and still further it appears by the printed catalogue, that their exhibition is for the most part filled with large pictures, painted for the king, not only by those several academicians, but even by some of the agrès or associates.

These facts I thought it my duty to state plainly and freely, and from the same sense of duty I shall proceed to observe, that the foundation of a royal academy,

demy, which had been so long a desideratum in England, was happily and providentially reserved for our age, when previous enquiry, knowledge, and liberal sentiment, had sufficiently enabled us to emerge from the barbarism and fanatical blindness of our bigotted ancestors.

Nothing can be better planned than the regulations and laws, by which our royal academy is governed ; these laws being proposed and framed by the academicians themselves, without any other interference, must be for the interest of the arts, but their completion depending upon the approbation and concurrence of his Majesty, will make it impossible that they should be other than for the advantage and honour of the nation.

The money annually raised by the exhibition, which is the support of the institution, is entirely expended in models, servants, and other necessaries of the living academy, and that of the antiques, in bestowing medals, in sending pupils

abroad, in annual charity, and one hundred pounds a year is laid by to accumulate as a fund, the interest of which may hereafter be appropriated to the use of any academician, who from age or infirmity may be in want of it. The only reward (if it may be called such) the members of the academy have reserved for their attention and pains, is thirty pounds a year each, to their four professors of painting, anatomy, architecture, and perspective, for six lectures by each; half a guinea a night is given to whoever is the visitor who superintends the living academy, the keeper has one hundred pounds a year, the secretary sixty, the librarian fifty, and the treasurer sixty. 'Tis easy to shew that a sum, annually raised by an exhibition of the labours of artists, might be employed more for their own profit, but surely it could not be laid out more for their honour.

We have now, in the eighteenth century, a fair opportunity of discreetly profiting

fitting by the example of foreign institutions, avoiding mischievous excesses, and making our Royal Academy of that benefit and advantage to the public, that was intended by its most gracious founder.

Whenever the academy will take it into their consideration to make some regulations respecting the number and qualifications of the students, they may easily provide against any mischief; but the meetings of this body are ill attended, are indeed deserted by a great many of its most respectable members, it is daily dwindling away, and I much fear that in a little time there will not be a sufficient number left to form a meeting: far be it from me to bring this charge as a matter of any blame to my brethren, no, I am too well convinced of their zeal for the art, and for the reputation of the country; but their honest indignation must have patience, and make some allowance for a misguided public. Long deluded as they have been by the gabble of pre-

tended Conoscenti, Virtuosi, and dealers in ancient ware, it will require some time and labour to bring them into a right mode of thinking; but let us get them right once, and there can be no doubt of their acting in this affair in the arts as they have in every other matter, nobly, and as becomes a great and free nation; to say the truth, then, whatever inefficiencies are to be found in our institution, are fairly chargeable to the neglect, or rather to the inattention of the public. The king has done much, the artists have done much, but the public have done nothing; his Majesty not only brought the Royal Academy into existence, but he bestowed upon it the palace of Somerset House; like another Cosmo, he most graciously placed himself at their head, and generously, out of his pocket, made good all the deficiencies of their income, which for some time was very considerable; more could not be expected, or indeed wished, when we recollect that his Majesty's

jeſty's royal attentions are ſo very widely
 extended to the many other wants of his
 people. On the part of the academicians,
 the whole income ariſing from the exhi-
 bition of their labours, has been laid out
 for the advantage of the riſing generation;
 a ſtretch of public ſpirit not to be paral-
 lell'd in the Hiſtory of the Arts; that
 they could have done this for ſo many
 years, is much for their honour; but
 that they ſhould go on for ever with the
 ſame noble ardor, cannot, ought not in
 reaſon or juſtice, be expected; the ſpirit
 may be willing, but the fleſh is weak,
 wants increaſe as vigour decays; daily ex-
 perience ſhews the neceſſity of being pro-
 vident, and men muſt, ſooner or later,
 attend to their own intereſt. What re-
 mains then but for the public to do ſome-
 thing on their part; a ſmall contribution
 from them would be of more certain be-
 nefit on this occaſion than a large one;
 the trifling ſum of fifty pounds annual
 ſalary to each academician, of one hun-

dred to each professor, and one hundred to whoever is president for the year ; in short, the small sum of three thousand pounds, given annually by parliament, would effect the whole, and put this Child of the King and Country, in a condition of such permanency, as would enable it to gratify its warmest wishes in doing honour to both ; and when we call to our recollection the wisdom of that august assembly, composed of our king, lords, and highly educated commoners, and that the admirable abilities with which it is irradiated on every side, give such abundant evidence of their habitual intercourse and most familiar converse with all those arts which polish and adorn men, there is then every reason to hope, and to expect that the poor petition for the stability of our academy, will find warm and hearty advocates in every part of the house.

The monies raised by the exhibition might then be usefully employed in extending our collection of casts, books, and

and other materials of necessary information to artists, which would also be a great accession of entertainment and advantage to the kingdom at large. The Academy at present is greatly straightened for want of room, even with the few materials it possesses, so much so that the public must be deprived of the labour of the two academicians, who are to be resident there in quality of keeper and secretary, from an unhappy oversight, as no place is left for them to carry on their own studies and works. The keeper, at least, he ought to be conveniently provided, as he has the superintendence of that very essential part of the education of the young artists, which relates to the accurate, attentive, and scientific study of those models of perfection, the *Grecian Statues*; the impressions which the wisdom or folly of his particular observations will make on the minds of the students, must materially affect them for their whole lives after: the keeper then cannot have too much ability; and

and the laws of our institution very wisely and properly bind us down to fill this place with the best artist we can obtain. In the instrument of our institution, printed by W. Bunce, printer to the Royal Academy, 1768, our law runs thus.

“ There shall be a keeper of the Royal
 “ Academy elected by ballot, from a-
 “ mongst the academicians; he shall be
 “ an able painter of history, sculpture,
 “ or other artist properly qualified, &c.”

’Tis evident, then, that the first wish of this law, is for an able painter of history, or a great sculptor, and in case of failure, and that neither of these can be obtained, the second wish is to fill the place with whatever most nearly approaches them; surely then it follows as a thing of course, that such artist ought necessarily to be provided with convenient apartments for carrying on the business of his profession.

Here it may be proper to state a fact, which is worthy the notice of our Royal
 Founder,

Founder and Head, and indeed of any
 one who feels any concern, either for the
 honour of the academy, or for the edu-
 cation of our future artists. The fact
 is this, the law of the academy, respect-
 ing the keeper, has been lately altered,
 without the knowledge or consent of the
 academicians, and what is still more re-
 markable, this alteration appears to have
 been made just at the time of our coming
 into the new building, when another
 printed copy of the instrument of our in-
 stitution and laws, printed by T. Cadell,
 printer to the Royal Academy, 1781,
 was handed round amongst us, and where,
 without any concurrence, participation,
 or authority, either from our most gra-
 cious Head, or from ourselves as a Body,
 there was obtruded on us the following
 alteration respecting the keeper: " There
 " shall be a keeper of the Royal Aca-
 " demy elected by ballot from amongst
 " the academicians; he shall be an artist
 " properly qualified to instruct the stu-
 " dents,

“dents, &c.” Here we find those words of our law omitted, which point out the discrimination of his qualifications, viz. “That he shall be an able painter of history, or a sculptor.” ’Tis very evident that this alteration was thus clandestinely smuggled into the law, in order to remedy, or to speak more properly, to conceal the great deficiency, inconvenience, and inadequate arrangement of our new apartments, (for it would be too much to suppose it a blow levelled at the professors of superior art) so that we must now order matters according to our means; and although the office requires great abilities, yet as the habitation is not calculated for the exercise of such abilities, but for the very reverse, we must suppress the essential part of our law, and throw away the place as a sinecure upon inactivity, or upon what is much worse, upon some trifler, whose works and himself might be thus crammed into a nutshell, and whose contracted

tracted notions will notwithstanding settle like a blight on the minds of the students. Thus we see that from the neglect or inattention of the nation, our academy has been deserted by so many of its most respectable, manly, and independent members, that those who remain may almost do as they please; the institution is ruining and dwindling into a mere faction of one or two big people, and a few little ones, who, as they are not bound by oath, but by honour, may possibly pervert everything to answer the ends of their own pleasure, pique, or interest. Though to remedy these evils is not within the power of artists, yet to the parliament it would be no less easy than it will be honourable; the representatives of this great nation have nothing further to do, but stretch forth their parental tenderness, and give the academy that permanent establishment that has been stated above; this alone would be sufficiently interesting, so as to produce all the desired union and necessary

necessary co-operation, that the nature and ends of such an establishment could require.

But to return to our want of room in the academy; there is not even space enough to hang up those very excellent drawings from M. Angelo's last Judgment (by the able and ingenious Mr. Nevay, at Rome), which have been of so much use to the students in the academy; and if any nobleman, or gentleman, was so public spirited as to bequeath us any noted picture, by a leader of the good old schools, where could it be placed, so as to tempt any other to follow the example?

There seems no apparent necessity why his Majesty's gracious intentions, and the very end of the institution, should be thus defeated by squeezing up the Academy into a small compass, or that three of the professors, particularly the professor of Painting should not be furnished with apartments there for his residence and business,

finess, three rooms, two small and one larger of about twenty feet square might sufficiently answer the purpose: his lectures to the pupils would be more pertinent and useful, and would do the less discredit to the country, the more his advantages of inspection and information were extended by the great mass of materials that must necessarily be brought together under the roof of an Academy. As the very intention of instituting an Academy can be no other than the bringing forward and giving stability, vigour, and perfection to Historical Painting and Sculpture, to this end it would be highly necessary (particularly in such a country as ours) to contrive a few easy situations for artists of enterprize: this might be easily and fully effected, by only allowing three rooms each, and of the same dimensions (as above) to four Historical Painters, Academicians, their works would inevitably be the better for the materials of study around

around them, which no private artist's collection could supply.

All this is yet exceeding practicable, and would be no encrease of expence worth the mentioning, as the building is still carrying on; the situation in which it would place the Academicians would be sufficiently desirable to those whose happiness consisted in a quiet and convenient exercise of their art, all loungers and those who might be attracted by the clatter, parade and luxuries of life, would not, could not accept of them. This then is the very identical situation in which the public would derive the greatest benefit and credit from the labours of the artists; they are at the pains of forming the academicians; being all sworn to vote justly and conscientiously (or at least ought to be, to prevent partiality and the shameful odious solicitation that is now practised) and no man being likely to become one but the best grounded and most formed artist. This institution would be

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to a man devoted to glory, a sheet anchor, and secure moorings against those boisterous tempests of faction and intrigue, that will inevitably follow the exertions of the artist, whose abilities are best calculated to advance the art and the reputation of the country; every thing would soon wear a very different aspect, our education in the eighteenth century, and the vigour derived from the freedom and admirable frame of our government, would bring the Grecian spirit back again into the world; our churches, our public halls and great houses are for the most part empty or very incongruously supplied; the Society of Arts might, as I observed before, hold out their Premiums to the most formed Artists, they might make public donations; and other societies, corporations and respectable individuals, would follow their example.

Sixth PICTURE.

Elizium, or the State of final Retribution.

ALthough it is indisputably true, that it exceeds the highest reach of human comprehension, to form an adequate conception of the nature and degree of that beatitude, which hereafter will be the final reward of virtue; yet it is also true that the arts which depend on the imagination, though short and imperfect, may nevertheless be very innocently and very usefully employed on this subject, from which the fear of erring ought not to deter us from the desire being serviceable. If what shall be done be subservient to the views of piety and virtue; if no one be misled into vain or vicious ideas, it will be sufficient,

ficient, the error will not be regarded, which is only in the fable or vehicle, and not in the moral.

As in a work of this kind the want of force and useful operation on the spectator, would be a most essential error, so I have studiously avoided every tendency towards those too refined and over spiritualized notions, which would exclude all organs of sensation, limbs, features, dress, and indeed all form whatever; the bulk of the world will never trouble themselves with such platonic useless niceties, which to them would probably be attended with more mischief than benefit; for my own part I have preferred the example of a Virgil, a Fenelon, and a Milton, and think it not only more picturesque, but much better and wiser to lay (if I can) a foundation of sublimity and useful moral, upon those more popular opinions, which have been and ever will be inseparably annexed to the various pursuits of active life.

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ficient, the error will not be regarded, which is only in the fable or vehicle, and not in the moral.

As in a work of this kind the want of force and useful operation on the spectator, would be a most essential error, so I have studiously avoided every tendency towards those too refined and over spiritualized notions, which would exclude all organs of sensation, limbs, features, dress, and indeed all form whatever; the bulk of the world will never trouble themselves with such platonic useless niceties, which to them would probably be attended with more mischief than benefit; for my own part I have preferred the example of a Virgil, a Fenelon, and a Milton, and think it not only more picturesque, but much better and wiser to lay (if I can) a foundation of sublimity and useful moral, upon those more popular opinions, which have been and ever will be inseparably annexed to the various pursuits of active life.

In this concluding picture (which occupies the whole side of the room, and is of the same length with that of the Victors at Olympia, viz. 42 feet each) it was my wish to bring together in Elyzium, those great and good men of all ages and nations, who were cultivators and benefactors of mankind; it forms a kind of apotheosis, or more properly a beatification of those useful qualities which were pursued through the whole work. On one side this picture is separated from that of the Society, by palm-trees, a large pedestal, and a figure of a pelican feeding its young with its own blood, which not unaptly typifies the generous labours of those personages in the picture, who had worn themselves out in the service of mankind. On the pedestal I shall inscribe a motto, which, with the alteration of a word or two, is taken from the conclusion of the speech of Virtue to young Hercules in Zenophon's Memorabilia. "They are the favou-

favourites of God, whose lives have been actively virtuous, cherished by their friends, honoured by their country, they remain not buried in oblivion, but a glorious reputation makes them flourish eternally in the memory of all men."

But this I am afraid is too long, and I should be thankful to any one who will help me to a better, many others have occurred to me, and have been pointed out by my friends : there is a passage in Thompson which comes near what I wish, viz. " All else is perished, virtue sole survives, immortal, never failing friend of man." But what I am dissatisfied with is, that this virtue is not sufficiently described so as to distinguish it from what is often mistakenly considered as such. Some men can content themselves with merely rendering inflexible and impartial justice to all with whom they have any intercourse : and others think it sufficient to live innocently, under the correct regulations of discretion and pru-

dence, free from all stain, offence, and guilt: but these and all such are without the pale of the true and approved heroic, or christian virtue, which lives not for itself but for the good of others.

Behind those palms near the top of the picture, are indistinctly seen, as immerst and lost in the blaze of light, cherubims veiled with their wings, in the act of adoration, and incensing something not seen, above them and out of the picture, from whence the light and glory proceeds, and is diffused over the whole. This method of introducing the awful idea of God into the picture by his effects, rather than by any attempt to delineate him by a form, appears to me not only more proper, but more elevated than representing him by the figure of an old man with a globe in his hand, as Rafaele has done in his dispute of the Sacrament, between whom and the saints that surround him, there is very little perceivable difference.

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In the interior and distant part of the picture are many figures, most of them females absorbed in glory; as they are not particularly distinguished, they may stand for that species of character which forms the bond of society, and is the solace of domestic life. If one may believe (and why not) that the reward hereafter to be bestowed upon the good and amiable private man or woman, will be proportionate to the grateful satisfactions that their complacency, benevolence and affectionate friendships afford in this life, it will be very great indeed. Though the unambitious and reserved nature of this character, shuns general remark, yet when men call to their recollection the real, unalloyed comforts, and satisfactions they have derived from their connections in life, no small part of them will be found owing to their intimacy with this character. It has been, and is my happiness to know some of them, who are full of active good, though so unambitiously employed

to make no noise, every man must find some, and no one can ever forget or cease to love those they have known,

The figure lying down with a pen in one hand, and nearest the eye of the spectator, is Roger Bacon, an English Franciscan Monk, with his *Opus Majus* in the other; near him is Archimedes, Descartes and Thales, who first taught astronomy to the Greeks, with a celestial sphere, divided into five zones the constellation of the *Ursa Minor*, which was the foundation of navigation, and a diagram for explaining the doctrine of eclipses, which he first discovered; in the hand of Descartes is a geometrical work on which they are attentive, where I have introduced that problem of the Cylinder, Sphere, and Cone, as the ultimatum of antient Geometry, which Cicero tells us he had discovered on the tomb of Archimedes; opposed to this is another problem of Descartes; behind him is Sir Francis Bacon, Nicholas Copernicus, Galileo

Gillileo, and Sir Isaac Newton, who, with two angels, are looking at a solar system, which the inferior angel is uncovering, whilst the superior, with one finger over a comet in its aphelion, and the other pointing up, may be supposed to explain some piece of divine wisdom, which her admiring hearers had been before unacquainted with, not only in this group but through the whole picture: I have endeavoured to make the particular happiness of each class and order of men to consist greatly in the pursuit of their favourite studies, in which they may now be supposed to enjoy a more clear and distinct view of that adorable wisdom and infinite œconomy which, in proportion to the intelligence with which they are observed, will be every where manifest through all the works of God. Near the inferior angel is that great and good man Christopher Columbus, of Genoa, holding in his hand a Chart of that Western world he had discovered ;
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the groupe of fitting figures next to him, is the glorious Sextumvirate of Epaminondes, Socrates, Cato, the younger, and the elder Brutus, and Sir Thomas More, which Dr. Swift has so happily brought together in his account of the Island of Glubbdubdribb, and to which he says all ages of the world have not been able to add a Seventh. But if a most uniform sincere detestation of all hypocrisy, violence, injustice, and meanness of every kind, with a zeal the most honest, most ardent, and most manly in the cause of every virtue, private and public, could authorize me to add a Seventh, Swift himself should be the man; who had ever employed the united efforts of eloquence, wit, panegyric, and satyr, with more purity, and with a more happy success than he has done, particularly in his Gulliver.

If the wise man sent the sluggard to the ant for industry, where can we find the amiable catalogue of social virtues
and

and innocent primeval simplicity better exemplified, than in his fable of the Houghnhnms ; where, in the most ingenious and pointed manner, he has exhibited, under the same view, such a finished, animated, comprehensive picture of the original depravity, the use and abuse of the rational faculties, as will never be outdone. Here we may recognize with pleasure, the amiable features of the inhabitants of Fenelon's Betica, and let me add, of the Quaker settlers in Pennsylvania, the unction of whose virtues is so usefully and judiciously contrasted, with the filth and ordure of the other parts of the work, which are unhappily, but too faithfully and justly copied from the nuisances so glaringly predominant in the world ; let any one who knows London, Paris, &c. find fault with the likeness, if he can. Surely no writer ever existed who has more clearly and more usefully developed the turpitude of vice, and held up, as a spectacle of disgust and detestation,

tion, all the tinselled depravities, the enormities, and the odious abuses of that reason and those faculties, which have superadded to the unavoidable evils of life, so much of unnecessary bitterness, misery and ruin. Is he, of all men, to be debarred the use of irony, and the allowed privileges of an apologue, who had never so far misused either, as to mislead the judgment, corrupt the heart, or pollute the imagination of any man, woman, or child, even in the slightest degree; no; surely, he is (amongst our writers) an example almost unique of the contrary; the reader, who will give Swift his confidence, shall never be deceived, either in what he should detest, or what he should emulate. When he raises disgust, is it not at some fraud, dissimulation, some wash, paint and varnish of meanness and vice; does he, any where, attempt to disgust, and set his reader at variance, with simplicity, innocence, truth or virtue; he was no complaisant trimmer

trimmer and half-moralist. Socrates would join him in what he has ridiculed, Epic-
 tetus, Antonnius, and above all the gospel
 will be found to condemn and reprobate
 where Swift has censured. Even in pri-
 vate life, the little peculiarities and occa-
 sional roughness he sometimes adopted,
 will be found admirably and humanely
 calculated to convey some salutary admo-
 nition, either to his country or his friends.
 An attempt to torture such writings into
 meanings remote from their obvious na-
 tural tendency, can do credit to no man.
 But parties are long lived, triumphant
 parties will be flattered; and as the vir-
 tuous bear a very small proportion to the
 worthless, and that his satire is likely to
 diffuse itself more extensively than his
 panegyric, there is no wonder if the many
 should feel themselves rather hurt than
 gratified by a scrutiny so intrepid and pe-
 netrating, which greatness could not in-
 timidate, or subtlety elude. As to what
 Dr. Johnson observes of the foundation
 which

which Swift had laid for the constitutional spirit that has lately exerted itself with such happy success in Ireland: this, surely will not lessen his value with any man who professes to regard either truth or justice, and who has wisdom and virtue enough to prefer the general good and the strength of the whole, to the wretched monopolizing and selfish views of a part only. Although neither my time nor the occasion allows me to go far into this matter, yet I have it much at heart; my indignation has been greatly roused at some late scurrilities; and I could not withhold myself from flinging out these few hints, as a justification of my intention of adding Dr. Swift as a seventh to this groupe, which I had most certainly done, if his head had been in my possession time enough.

I have put in the lap of M. Brutus (who is leaning on the shoulder of Sir Thomas More) that book it so well became him to write upon the all-sufficiency
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of Virtue; Cicero mentions it, in the fifth book of his Tusculum Disputations, where he is treating the same subject himself, learnedly and eloquently, no doubt; but, notwithstanding, who does not regret the loss of Brutus's work, who was more than a mere talker, and whose whole heart and soul was altogether of a piece with his subject: near M. Brutus is William Molyneux, of the kingdom of Ireland, with the case of his country in his hand. This book, though written with an almost unexampled precision, force, and integrity, was in King William's time (to whom it was addressed) burnt by the hands of the common hangman, to the great infamy of the faction who then predominated.

It must, however, be acknowledged, that the Roman Catholics, in Ireland, had led the way, in the vindication of those rights of their common country, as they had, some years before, prevailed with king James to give his assent to an
act

act entitled, *An Act for declaring that the Parliament of England cannot bind Ireland, and against Writs of Errors and Repeals out of Ireland into England.* But the happy adjustment of these matters was reserved for a more liberal, philosophic age, when all occasions of disunion, strife, dependance, and desolation should be forever banished, together with those mischievous horrors of Popery which gave rise to them. The general co-operation of the otherwise jarring interests of the united Cantons of Switzerland, affords a beautiful specimen of those numberless permanent blessings that may be derived from a Society founded on moderation, confidence, equal law and justice; where men are not permitted to legalize their fears and suspicions, whether real or pretended, and where John is no more privileged to bind his neighbour Peter, and to exclude him from any advantages than Peter is to tie up John. We may now fairly hope that Ireland will, at last, per-

permit itself to be free ; and that the great majority of the natives of that country (and the majority and the country are synonymous terms) will no longer have the bitter mortification of being prescribed the enjoyments of those constitutional rights (derived from the virtue of their ancestors, under the Henry's, John's, &c.) which, 'tis to be expected, will now be generously and wisely held out, even to aliens. The basis of our islands will be firm and wide, not alone in proportion to the encrease and the number of our people, but to (what is of still more importance) the high, generous, and manly spirit of those people, utterly estranged from whatever is abject and servile.

Behind Columbus is Lord Shaftsbury, John Lock, Zeno, Aristotle, and Plato : in the opening between this group and the next, is Dr. William Harvey, with his work on the Circulation of the Blood ; and fitting below him is the Honourable

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Robert

Robert Boyle, holding a retort: the next group, at which Aristotle and Lock are looking, and Plato pointing, are legislators, where king Alfred the Great, the deliverer of his country, the founder of its navy, its laws, juries, arts, and letters* with his Doim book in one hand,

* When I read the above passage to the Earl of Radnor, he very obligingly repeated to me the following beautiful inscription under a statue of Fame, holding a medallion of Alfred, which is at his lordship's seat, in Wiltshire.

Siste, quisquis es
 Vel libertatis amans, vel literarum!
 Et illius viri imaginem
 Piis suspice oculis
 Qui patriam peregrinis hostibus afflictam,
 Domestica morum feritate,
 Et turpissima simul ignorantia laborantem
 Armis erexit, legibus mollivit, scientia exornavit.
 Si sis Britannus
 Possis etiam gloriari
 Militarem Romuli virtutem
 Civilem Numæ sapientiam,
 Et philosophicam Antonini gravitatem
 Unice in se complecti
 Britannici Alfredi Nomen.

is leaning with the other on the shoulder of that greatest and best of lawgivers, William Penn, who, in an age of the highest illiberality and intollerance, did establish a code of laws, and a government in Pennsylvania, which happily subsisted until the late troubles, and may be of service to future ages, as a most perfect model of equal and impartial privilege and justice, of christian meekness, forbearance, and brotherly affection, and consequently of the most finished, truest, and most useful national policy, particularly amongst people who may be unfortunately divided in matters of religion. When the heart is perfectly in obedience, when it is divested of pride, of selfishness, and of malice, the understanding is in no danger of losing its way; William Penn is a good instance of this; it is also very remarkable, and at the same time very humiliating, that neither the great Lock, nor the still greater Milton could so sufficiently divest themselves of party rancour,

as to tolerate even upon paper to the same extent that our amiable legislator did in the government he actually established. Two of those laws (viz. all believers in a God tolerated, and all believers in Christianity, of whatever denomination, and however they may explain themselves equally admitted to a participation in the government) I have inscribed in the code he is shewing to Lycurgus, Solo, Numa, and Zaleucus. On the other side of Penn is Minos, Trajan, Antoninus, Peter the Great of Russia, Edward the Black Prince, Henry the Fourth of France, and Andrea Doria of Genoa. I have here introduced also those patrons of men of genius, Lorenzo de Medicis, Louis the XIVth, Alexander the Great, Charles the Ist, Jean Baptist Colbert, Leo the Xth, Francis the Ist, and the illustrious Lord Arundel. It is admitted that some of those great men may have had exceptionable parts in their characters ; but they were great men, and they

they were intentionally the instruments of great good to their several countries, which they have immortalized by their munificence, and the encouragement they gave to arts and letters, by wisely employing the greatest characters that came within their reach.

Just before this group, on the range of rocks which separate Elysium from the infernal regions, I have placed the angelic guards. See Milton, Book IV. v. 549. Immediately before this, in the most advanced part and entrance of the picture, is an arch angel weighing something, which is not seen, as the scales come below the frame; the preponderation of the balance towards Tartarus, may, however, account for the emotion and expression of the angels countenance turned towards the spectator, by the upper part of the wings of an angel, and fiend, who appear to surround the scales below, I have endeavoured to impress the mind with, &c. Behind this figure, or instrument

of divine justice (if I may use such a term) there is another angel, of a different class and character, who is explaining something to my two favourite writers upon the analogy, between religion and nature, Pascal and bishop Butler. Behind Francis I. and Lord Arundel, are those children of peace and moderation, Hugo Grotius, Father Paul, Pope Adrian, &c. enjoying that unanimity which the selfishness and party-strife of others would not permit them to enjoy here below. In the top of the picture, and near the centre, sits Homer, who, with his head raised, and turned towards that part from whence the glory proceeds, is now singing to his lyre, somewhat which Plato would not have condemned, in which he is accompanied by a choir of angels behind him. On his right hand, sits Milton, with a more modern instrument in his lap. Shakespear sits next to Milton, in a careless easy action, with loose papers flung negligently about him.

Spencer.

Spencer and Chaucer are next. Behind Sappho, who is near Chaucer, with a pen in her hand, &c. sits the poet Alceus, who was so much admired by the ancients, though his writings are lost, yet fortunately there is a head of him remaining, and from the noble and spirited account Horace gives of his abilities, I have found a companion for him, very much of his own cast in our ancient bard Ossian, with whom he is talking; as to the merit of Ossian's poetry, whether it was better or worse, or of the same lofty, impetuous, fierce character, with that of the Runic and Islandic bards, is now difficult to determine; but if we may be allowed to estimate him by the Fingal, Temora, &c. which the ingenious Mr. Mackpherson has published in his name, it is certain he would do honour to any company to which he might introduce him. I agree, however, with the learned and very ingenuous Mr. Shaw, that Ossian, whatever his abilities may

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have

have been as a bard, was an Irish bard, what he has so clearly and so forcibly urged, from his own knowledge, added to the united testimony of all the ancient writers of our islands, from Beda down to Camden, puts this matter beyond all dispute. I have accordingly given Ossian the Irish harp, and the lank black hair, and open unreserved countenance, peculiar to his country; near him is another group, consisting of Menander, Moliere, Congreve.—Bruma, Confucius, Mango, Capac, &c.

Next to Homer, on the other side, sits the great arch bishop of Cambray, with that first of all human productions, his inestimable poem of Telemachus; Virgil is standing between, and leaning on the archbishop's shoulder. The next figures are Tasso, Ariosto, and Dante, the last of whom, with his hands on the shoulders of his two descendents, is leaning forward, attending to Homer.

As to Ariosto, I am happy to say, that
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he is now our own, since, from the spirited and masterly translation of him, by the ingenious Mr. Hoole, we also are now enabled to enjoy that copious, unbounded fancy, that eloquent sensibility, and felicity of expression, which have long been an inexhaustible fund of delight to the people of Italy. Behind Dante, sits Petrarch, with his hand locked in that of Laura; and between them, and further in the picture, is Giovanni, Boccaccio, &c.

In the second range of figures, just over Edward the Black Prince, and Peter the Great, of Russia, I have brought together Doctor Swift, Erasmus, and Cervantes; near them is Pope, Dryden, Addison, and Richardson, the author of *Clarissa*; behind Dryden and Pope, is Stern, Gray, Mason, Goldsmith, Thompson, and Henry Fielding; near Richardson, is Hogarth, Inigo Jones, Wren, and Vandyk: every body knows that this last mentioned great artist, had it much
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at heart to execute some great historical work, which should remain as a monument of his abilities; with this view he went to France, where he found N. Poussin employed at the Louvre; he then returned to England, and proposed to his royal patron, to paint the procession of the knights of the garter, for the sum of 80,000l. and though it has been often regretted, that this work was never carried into execution, yet the lovers of art will have some consolation, to find that it is not totally lost, as Vandyk's original design, which was painted in Chiaro Oscuro, and is in the possession of the earl of Northington, is now engraving by my very ingenious and long esteemed friend, Mr. Cooper, whose great professional talents it sincerely rejoices me to see thus happily exerted. In this part of the picture, where I have introduced many artists of my own profession, it was my wish to glance at the dispute between the ancient Greeks and old Italian painters for pre-eminence,

eminence, a question that has been much controverted; the learned, for the most part, have inclined to the ancients, whilst the contrary opinion is adopted by the greatest number of those, who were most conversant with modern art.

Much had been written by the painters of Greece, and by some of the most excellent of them upon the art; many of their philosophers and other great and knowing men, had also expressly written on the same subject; and from the number as well as the importance of these writers, it does indeed appear that a very extraordinary attention was paid to this subject; but not one out of so many writers has come down to us, not even a fragment; so that we have no other information relative to the state of painting in Greece, but what we can collect from the mere accidental observations of ancient writers on other subjects. If we should for a moment suppose that modern pictures were all destroyed, and that all
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the books expressly written upon pictures and painters had shared the same fate, what kind of information could be gathered a thousand years hence, even from all our other writers, respecting the capacity of Rafaele, Titian, &c. Such exactly is the case of the ancients with respect to us, and yet so much is to be collected even in this miserable way, that for my own part, I have not the least doubt but that the whole of the art of painting was understood and practised by the Greeks; there is not one mechanical excellence, that is not either directly pointed out or palpably alluded to in the accidental mention of some ancient writer, not merely as existing, but as existing in the various degrees of comparative excellence. As to their ignorance of perspective, so often insisted on, it has not been proved, and there is much presumptive and some direct evidence may be produced to prove the contrary. Be it admitted then, that the ancient painters were excellent in the inven-

invention, drawing, colouring, and composition of a picture. The question does yet remain, were they more excellent than the most excellent of the moderns; in my own opinion this matter will not on the whole, and in all the component parts of a picture, fairly admit of a decision, since there remains no pictures of the Greeks to compare with those of the moderns, and this only could satisfy; for experience every day convinces us, how little we can rely upon the accounts, descriptions, and panegyrics of pictures and painters, which are transmitted to us through the vague exaggerated mediums of poetry and rhetoric, where particulars are but seldom specified, and even when they are, little else is discoverable than the effort of the writer to collect the whole powers of his own art, and to express himself with the greatest possible force or elegance upon the subject he has in hand, and frequently with but little reference to that which appears to have
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introduced it. Of this no one can doubt who has read Pope's Epistle to Jervoise, and the very spirited and elegant Poem lately published by Mr. Hayley.

I know very well that Lucian and Pausanias do sometimes afford us the satisfaction of enabling us to judge of the ground of their admiration and praise: they now and then lay before us the ideas that occurred to the painter, in the treating of his subject, and in general these are natural and sometimes very ingenious; but there is nothing so superlatively astonishing as to warrant our preferring them to many inventions of Rafaele, Poussin, &c. Perhaps no positive proof can now be given, that the calumny of Apelles was superior to that of Rafaele; if it be said that Rafaele borrowed the ideas from the account that Lucian gives of this picture of Apelles, and has added nothing to it from himself, this is true, but does not support the assertion one iota, for there are many subjects of Rafaele's own invention,

vention far from being inferior to this of the calumny; but in general the ancient writers communicate very little information when they mention pictures. What Ovid elegantly says, 'that Venus would have remained buried under the sea, if Apelles had not drawn her out by his picture,' specifies nothing particular; Petrarch might have said this of Giotto, or of any other painter, who, though comparatively bad with respect to our times, might have been the most excellent in his own. The simple idea of Venus coming out of the sea, and wringing her hair, is all that remains of this picture of Apelles. Rafaele has made a Venus also, of which there is a print by Marc Antonio; but he has added nothing of himself to the solitary original idea, except certain particulars, which his design had been better without, a town and a ship in the distance, and in the air Jupiter cutting off the genitals of Saturn; facts that in all reasonable probability must have

have been the one prior, and the other considerably posterior to that on which he builds his main subject. As to Titian's Venus, in the Tribuna at Florence, the bed, the lap-dog, the woman taking dirty linen out of a box, and her own meretricious action, has induced me to think he never intended it for a Venus, more especially as there is of him in the Pallais Royal, a half figure of Venus wringing her hair, according to the idea of Apelles, with the sea in the back ground, and without any addition of his own, either good or bad. So far there appears no good and sufficient reason for our giving any great preference to the ancients; but if we should indulgently suppose, that this picture of Apelles was not confined to the simple idea that has come down to us, but that besides disintangling herself from her hair, her appearance, as Lucretius finely expresses it, brought splendour and delight into a gloomy world, and diffused through the inhabitants

tants of air, of the earth, and the sea, that principle of love and association from whence every thing that lives derives joy and continuance. But how can we suppose this without arraigning all the ancient critics who could have overlooked it, and who from the sensibility and discernment many of them have shewn, cannot reasonably be suspected of any such inattention. All that has been taken notice of by the ancient writers in the celebrated picture of Timomachus amounts only to the divided will of Medea, between her affection for her children, and her jealousy on her husband's marriage with Creusa. So far this is well and ingenious; but the subject is capable of more; something might be made of the children worth taking notice of: whilst the mother is in all this agitation, with the preparations for a sacrifice around her, the youngest and most loved child may be playing at her feet; and with an infantine innocence and joy calling for the at-

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tention of his mother to a butterfly (or psyche) he is laughingly holding up to her, whilst the elder, terrified at the agitation of his mother, and ignorant of the cause of it, is seeking shelter under her chlamys or mantle.---Indications of the marriage in the distance, &c.

Whether these additions would deserve praise is not for me to say, as it is a description of an unfinished sketch of this subject which I made about five years since. Upon the whole, it does appear that the Venus of Apelles, the Hellen of Zeuxis, the Philoctetes of Parrhasius, the Medea of Timomachus, &c. exist in the minds of many people, like Cicero's perfect Orator, or the Stoicks perfect Man, as so many abstract ideas of the most perfect conceivable grace, or beauty, or expression; it is therefore no wonder if Rafaele, Titian, Corregio, and other modern heroes, whose errors, imperfections, and deficiencies, we have an opportunity of inspecting, shall be found much wanting when

when compared with such a hyperbolical and visionary standard: it must be candidly admitted that there is nothing can authorise our believing that Titian was ever excelled in colouring, or the Flemings and Dutch in low life, since the art is not capable of more, or that the ancients were more excellent than the moderns in landscape, or even in many of the lesser departments of the superior art of historical painting; these incontrovertable facts must be acknowledged; and yet when I reflect that painting and sculpture are to a certain length the same art, proposing the same desiderata, that the painters knowledge does include the whole of the sculptors, and a great deal more; that they were cotemporaries and under the influence of the same education. I cannot for a moment hesitate at giving the preference to the painters of antiquity; for when we allow them to have been skilled in the sublime and elegant practice of personifying the abstract perfections of

human nature, in all the different species of characters of which the Grecian mythology consisted, embodying and adapting a form and a system of adequate proportions to the abstract idea of wisdom, in the character of a Minerva, to majesty in that of a Juno, to beauty in Venus, in Jove, in Mars, and in Hercules, admirably distinguishing through the whole suite of their male and female divinities, that peculiar formation, and that system of proportions, that naturally coincided with the idea of each character, which altogether comprehended the whole exterior of male and female perfection; of this no one can entertain a doubt, as the Grecian statues yet remaining are evidence the most conclusive and satisfactory. But how much is our admiration of Grecian art encreased, when we call the history of these vestiges to our recollection?

Every body knows, that of all those works of the Greeks which adorned Rome, after the plundering and destruction

tion of the Grecian polities, whatever was most in esteem was carried away by Constantine and his followers, to ornament their new seat of empire ; these were afterwards destroyed by the blind perverse bigotry and rage of those wretched miscreants, the Iconoclastes, and as if no monument of intellectual ability was doomed to escape, the successive devastations of the Goths, Huns, and other northern barbarians in the west, gave the finishing blow to whatever was yet remaining of arts at Rome. For the same reason that these works of art were taken away, we must suppose the best and most celebrated to have been taken ; and for the same reason that they were destroyed, we ought to suppose, that what was deemed the best was least likely to escape. If then what remained was considered as of no note, the work of obscure artists, neither worth the removing nor the destroying, and that even the vestiges which happen to be preserved of this slighted re-

fuse, is notwithstanding at this day the admiration of all enlightened people, and that some of them stand as yet unrivalled by any modern productions ; what then must be our astonishment, when we turn our thoughts to those works of a Phidias, a Praxiteles, a Lysippus, an Euphranor, an Apelles, Parhasius, &c. thus miserably destroyed in consequence of their superior excellence.

I would recommend the consideration of this to those shallow dogmatical sulky philosophers and critics, who are for measuring the human faculties, by the short standard of what this or that artist has done ; if any thing could teach them a useful lesson, surely this would. God Almighty has, no doubt, fixed the boundaries of human ability, but which of you, ye critics, will attempt to point out where they lie.

At the resurrection of the arts in Italy, they appear for the most part to have been confined to the practice of mechanical un-
educated

educated people; and to have been almost wholly employed on subjects generally believed to be within the compass of ordinary and even vulgar education. There are indeed a few illustrious exceptions, but in Greece this matter was quite different, their artists were philosophers the most subtle and metaphysical, and appear to have considered the whole of created nature with all its scattered perfections, but as a mere chaos, and rude mass of incoherent materials, thrown together by the great Creator, for the exercise of those intellectual faculties, he had bestowed upon man, and which he had most wisely and beneficently impressed with ideas of perfection, and a capacity of conception to which individual nature might make some distant approaches, but at which it would never arrive. Here then is the store-house from whence we have derived all those works that have filled the mind with astonishment, instruction, and pleasure; hence came the heroes and demi-

gods of the Grecian artists, whether poets, painters, or sculptors ; hence the man of the Stoicks, the orator of Cicero, the Lovelace and Grandison of Richardson, and it must be acknowledged that all the materials of the invaluable constellation of characters in the so much admired *Cicilia*, which has recently added such a lustre to our literary hemisphere, has been happily selected from the same repository.

It is then evident and incontrovertible, that the Grecian artists possessed the very essence, spirit, and animating soul of the art ; and, as Longinus has said of Demosthenes, compared with Hyperides, this one excellence outweighs the whole of what the Italians could oppose to it ; and in this respect Poussin has not too strongly expressed himself when he affirms that *Rafaelle*, though an angel to the moderns, was an ass when put into competition with the antients : if we were to compare any female figure in the cartoons
of

of Rafælle, with that beautiful Greek muse in Mr. Townly's dining parlour, how inferior, how inaccurate, how gross and vulgar does Rafælle appear!

The ingenious Mr. Webb has very justly observed that Rafælle has succeeded best in the middle walk of characters in apostles, philosophers, &c. his judgment, which was excellent, had not sufficient materials to work with in the higher sphere; some of the finest antique statues were not yet discovered in his time, and even of such as were, men had not fully digested their opinions about them; as the treasures of Greek learning, which only could have afforded light into these matters, were as yet almost unopened, at least not sufficiently in general circulation to fall in the way of artists, so that however perfect painting may have then been as an art, it was certainly very defective as a science; it is therefore no great matter of wonder, that through the whole range of deities in the history of
Cupid

Cupid Psyche, which Rafaele painted at the Ghigi palace, that he has mistaken, and improperly treated almost every one of them. * We have copies of two of those

* For some little time past this work of mine, having been pretty much seen, it has given occasion to a considerable extension of my acquaintance, and I hope of my friends; amongst others to whom I read this little account, were Mr. Townley, and Mr. Dankerville, the latter of whom observed to me that he was entirely of my mind, as to this abstract character of the Grecian works, and the utter inferiority of what the Italians had been in quest of, that he had been for some time employed upon a history of the art, where he had occasion to investigate this matter very minutely; and that he would read to me that evening a part of his work which was a comment upon Pausanias's account of the series of pictures by Polygnotus, which he was pleased to tell me had no small affinity with my pictures; from what he read to me, and from what he communicated in conversation, I have an inexpressible pleasure in finding that this story and criticism of art (after the fumbling and groping of antiquaries and pedants for two centuries past) has at last got into the right hands; such a conjunction affords a pleasing prospect, where the man appears alone made for the subject, and the subject for the

those pictures at Northumberland house,
and we may compare the several figures
with the passages in the ancient poets,
and

the man: I hope it will be out soon, that I may be a sharer in the utility and pleasure that must be derived from it; but if such a work should be retarded or obstructed from any want of attention and encouragement on the part of the public, it is much to be regretted.

I must also be allowed to take notice that in the two years that I have had the happiness of knowing Mr. Locke, it has often occurred to me how great a loss the public is like to sustain from his ill health and affluent fortune; for notwithstanding that I believe few fortunes have been ever employed more to the honour of the possessor, or to the advantage of society, yet the labour of such a character is much wanting, particularly in this country and age; his very distinguishing sagacity, his familiar and accurate knowledge of all the arts, and all the parts of those arts, as well where they are seminal, constituent, and peculiar, as where they are communicable and universal; his uncommon candour, steady adherence, and ardent zeal for truth, and his little relish for any favourite system, would make a well digested work on the arts, by Mr. Locke, one of the most desirable as well as useful gratifications that could be well imagined. I
very

and with the Greek statues, we shall then find that Jupiter, with his hair like white wool, is not Homer's Jupiter, but is in the common place idea of God, the father, and originating in that passage of the prophet Daniel *of the ancient of days*.

The Mercury likewise is so far from being that delicate beautiful youth described in the *Odyfsey*, that he is muscular enough to supply, upon occasion, the place of his grandfather Atlas. The same fault is observable in the female figures ; they all of them seem to be cast in the same gigantesque mold, by which means the Minerva, Juno, &c. are not of larger proportions than his Venus and the Graces : nothing is more common than this error. Many of our modern painters and sculptors appear to see nothing further

very much beg his pardon for this perhaps too free use of his name, and wish to give him the trouble of writing ; but in the handling of my subject, and considering the wants of the public, it slid from me almost without knowing it.

farther in those deities, than certain attributes and insignia, by putting on a helmet and gorgon; any girlish proportion is made to signify a Minerva; the Petasus and Caduceus make a Mercury, and the Eagle Jupiter. Though this work of Raffaele's is defective in these and other particulars, yet it abounds with that divine fire and enthusiasm, which will ever make it regarded as one of the noblest productions of modern art. Since, to make use of an antiquated phrase, "a man may as well be hanged for stealing a sheep as a lamb;" and that I have already strayed pretty far from my subject, it may not be amiss to indulge myself a little further, and squeeze into this place a concern of my own, which is, in some measure, connected with this great work of Raffaele's.

When I was studying the Greek statues at Rome, and comparing them with the gods and goddesses of Raffaele, at the Ghigi, I felt myself irresistibly impelled

pelled to try how far my own skill and strength would carry me in a parallel subject with this of Rafaele ; the advantages of living in the eighteenth century, after so much intervening, and very essential criticism and Greek illumination, in the articles of beauty, character, sublimity, &c. these essential advantages appearing to me, if not a sufficient counterpoize, yet at least a considerable accession of weight, in the light scale of a Tramon-tane and a modern ; emboldened by this, I sat down, with great avidity, to a subject from Hesiod, which is more interesting, and full of action, than that of Rafaele's from Apuleius. It is Pandora, or the Heathen Eve, brought into the assembly of the gods, attired by Venus and the Graces, and instructed in the domestic duties of a wife, by Minerva. Apollo is singing the Hymeneal, and Mercury putting on his Talaria, to carry her down to Epimetheus her husband.

The Horæ are strewing flowers, and
Hebe

Hebe carrying round Nectar on the occasion ; two of the Parcae sitting in a cave of clouds behind Jupiter, are employed upon her destiny, whilst the other is coming forth with the well-known casket, which contains her portion, &c. except the mere mention which Pausanias makes of a basso relievo, carved by Phidias, upon the pedestal of the statue of Minerva, at Athens ; this is altogether a virgin subject, and, perhaps, one of the finest remaining of the ancients. As I had this work so much at heart, and that the whole of my studies, whilst I was abroad, were but one continued preparative to the painting of it, (which might indeed well satisfy me, as it included the whole of the art,) it was, with great mortification, I found myself necessitated to decline two very flattering offers, which were made me for the painting of it, one by his Grace the Duke of Richmond, the other by Mr. Lock ; but it was impossible for me to comply, as I was thoroughly

roughly persuaded, that this subject would, from the very nature of it, lose much of the grandeur of it's effect, by being reduced to too narrow limits. On measuring my drawing of it, since Mr. Locke spoke to me, I find that, according to the full extent of my own wishes, this picture would not exceed 8 feet 10 inches high, and 17 feet 8 inches long, so that it would be only 12 inches higher than a common whole length portrait. As the doing of this work (particularly for some place in town, where it might be near the Duke of Northumberland's) would, in some measure, complete the little scheme of art I had laid down for myself, I have embraced this occasion of mentioning it to the public, or even to strangers, if this paper should reach them; the recollection of it naturally occurred on mentioning Rafaele's work at the Ghigi Palace, and the preference that was due to the Greeks: and now, with the indulgent Reader's good favour and pardon for this transgression,

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we shall here resume our subject, and take up that part of Elyzium, where I have introduced the professors of my own art.

Next to Vandyk is Rubens, who with his hand on the shoulder of the modest and ingenious Le Sueur, is pushing him forward amongst the artists of greater consequence ; Le Brun is behind him. The next figures are Julio Romano, Dominichino, and Annibal Carrache, who are talking with Phidias, the Greek sculptor and architect, with the bald head, and with a ground plan of the Temple of Minerva at Athens under his arm ; near him are two Greek painters, Nicholas Pouffin and the Scycionian Maid, with the shade of her Lover, which gave a beginning to the art ; near her is Callimachus the Greek sculptor, with his invention of the Corinthian capital, and behind him sits Pamphilus, who is known by some treatises he had written, and who is exultingly calling upon the moderns to produce any man equal to his disciple

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Apelles,

Apelles, who is painting; on the off-side of Apelles, is Corregio, in whose action I wished to express a kind of negative upon the offer which Titian is making to Rafaele, or Parmeggiano of his Pallet, or colouring, to be added to the several particulars in which they excelled; for it is certain, that as no painter of Italy has possessed the beauty, sublimity, and knowledge discoverable in the antique, the union of all their good qualities would still be essentially defective, and not amount to the idea of perfect painting. Behind Rafaele stand M. Angelo, and Leonardo da Vinci, those two great and venerable trunks, from whence all the branches of modern art have derived much of sap and nutriment; behind them are Ghiberti, Donatello, Masaccio, Brunelleschi, Albert Durer, Giotto, and Cimabue.

Notwithstanding Hogarth's merit does undoubtedly entitle him to an honourable place amongst the artists, and that his
little

little compositions considered as so many dramatic representations, abounding with humour, character, and extensive observations on the various incidents of low, faulty and vicious life, are very ingeniously brought together, and frequently tell their own story with more facility than is often found in many of the elevated and more noble inventions of Rafælle, and other great men ; yet it must be honestly confessed, that in what is called knowledge of the figure, foreigners have justly observed, that Hogarth is often so raw, and unformed, as hardly to deserve the name of an artist. But this capital defect is not often perceivable, as examples of the naked and of elevated nature but rarely occur in his subjects, which are for the most part filled with characters, that in their nature tend to deformity ; besides, his figures are small, and the jonctures, and other difficulties of drawing that might occur in their limbs, are artfully concealed

with their cloaths, rags, &c. But what would atone for all his defects, even if they were twice told, is his admirable fund of invention, ever inexhaustible in its resources ; and his satyr, which is always sharp and pertinent, and often highly moral, was (except in a few instances, where he weakly and meanly suffered his integrity to give way to his envy) seldom or never employed in a dishonest or unmanly way.

Hogarth has been often imitated in his satyrical vein, sometimes in his humorous ; but very few have attempted to rival him in his moral walk. The line of art pursued by my very ingenious predecessor and brother academician, Mr. Penny, is quite distinct from that of Hogarth, and is of a much more delicate and superior relish ; he attempts the heart, and reaches it whilst Hogarth's general aim is only to shake the sides : in other respects no comparison can be thought of, as Mr. Penny has all that know-

knowledge of the figure and academical skill, which the other wanted. As to Mr. Bunbury, who had so happily succeeded in the vein of humour and caricature, he has for some time past altogether relinquished it, for the more amiable pursuit of beautiful nature: this indeed, is not to be wondered at, when we recollect that he has, in Mrs. Bunbury, so admirable an exemplar of the most finished grace and beauty, continually at his elbow. But (to say all that occurs to me on this subject) perhaps it may be reasonably doubted, whether the being much conversant with Hogarth's method of exposing meanness, deformity and vice, in many of his works, is not rather a dangerous, or, at least, a worthless pursuit; which, if it does not find a false relish and a love of and search after satyr and buffoonery in the spectator, is at least not unlikely to give him one. Life is short; and the little leisure of it is much better laid out upon that species of

art, which is employed about the amiable and the admirable, as it is more likely to be attended with better and nobler consequences to ourselves. These two pursuits in art, may be compared with two sets of people with whom we might associate; if we give ourselves up to the Foot's, the Kenrick's, &c. we shall be continually busied, and padding in whatever is ridiculous, faulty, and vicious in life; whereas there are those to be found, with whom we should be in the constant pursuit and study of all that gives a value and a dignity to human nature.

Near Hogarth I intended to bring in a very able masterly artist, Mortimer, whom the public foolishly let slip through their fingers, without deriving the advantages of which his abilities were capable; it gave me no small concern (as I once told him) that he should flink away from his own character, and waste his time upon unmeaning imitations of the banditti's of Salvator Rosa, a man much his inferior,
when-

whenever he would chuse to exert himself.

Our nobility and gentry are rather to be pitied than blamed ; they have been grossly misled and abused by a succession of nonsensical cant and jargon, about the inaccessible superiority of old pictures, or they never would suffer great abilities to be thus lost, by employing those who possess them upon worthless trifles, where nothing can be shewn. This illusion has been principally kept up by interested dealers in ancient ware, both at home and abroad, in which they have been much assisted by feeble artists, who, hopeless and without pretensions to any reputation for themselves, are industrious and artful enough to lend their little support to any scheme that shall keep back and prevent others who, from nature and education, are better qualified, more especially as there is such a fair opportunity of concealing their real motives,

tives, under the amiable appearances of modesty, candour, and a veneration of ancient worth. If the liberty was allowed me of mentioning some of my brethren of the academy, what might I not say of the knowing and elegant Cipriani, of that able and manly artist Dance, and the other great painters whom the academy selected for that work of St. Paul's; were I to add (whom the academy would have added were it then possible) that ingenious Proteus, Gainborough, who is so becoming and so excellent in every shape he assumes, the ever to be admired Zoffany, and the masterly, Wright, of Derby? What new beauties, harmonious and fascinating arrangement of colours may we not expect, when such an artist as Peters is indulged the free scope of his fancy in an extensive subject? Need I insist what an acquisition of reputation it would be to this country to have the abilities of these

these † artists put to the stretch in some great Historical Work. They may have their faults, and where one is perhaps defective, the other may be excellent; but this ever was, and ever will be the case amongst men of genius and great abilities; generous allowance must be made in this art, (especially) where, though the mind may perhaps comprehend, yet the powers of man will certainly never be able to execute with equal perfection all the parts of such an art, as is not even confined by the

† It may be not improper to inform the reader, that this account having been written some time, as I had an intention of publishing it in April last, it was occasionally read to many friends, and amongst others to Mr. Valentine Green, a little before his trip to Paris. On his return he has, in a very sensible spirited letter addressed to Sir Joshua Reynolds, laid before the public many pertinent and excellent remarks on the establishment of the arts, as well in England as in France; and I am happy to observe, that where he has had occasion to touch upon any of those matters I had read to him, they have acquired no small force and improvement by his manner of treating them.

visible

visible and actual world; but (what is much more) by intellectual abstract combinations, (in which consists the very essence of this art) it has within its grasp all those possibilities of completion and perfect existence, which the mind seeks for, and with which only it can be fully satisfied. A great artist can now hardly commit gross faults, and criticism is ill employed about what may be neglected or deficient in great works, where the attention is so much better directed to what is great and admirable. Let the public do but their part, let them contrive a generous emancipation for our men of genius, by affording them such opportunity of employment as may put their faculties to the stretch; and I am confident that the boundaries of art will be enlarged. Foreigners may insult us, by still saying, that our artists want abilities for great works; but they are mistaken, it is quite the reverse: to say the truth, this matter lies entirely at the door

door of the great and the wealthy, who, from the general flimsiness of their pursuits, and their want of oeconomy and virtue, are not able to employ our artists upon great works. To put the immense sums that are played for quite out of the question, even the half of what some individuals annually throw away merely for waiters and cards, would more than pay one of those artists for a noble picture; so that four of those great individuals, by refraining from play but for one year, might even, with the saving of this paper, packthread, and attendance money, gratify the wishes of the academy, and do themselves the credit of presenting St. Paul's Cathedral with those Eight Historical Pictures, which would remain as a monument of their own public spirit, as well as of the abilities of those academicians; and the amiable prelate who now so worthily fills the See of London, is too much a friend to the Muses,

and

and an enemy to gaming, to put a negative upon such an offering.

Behind Phidias, I have introduced Giles Hufsey, a name that never occurs to me without fresh grief, shame, and horror, at the mean wretched cabal of mechanics, for they deserve not the name of artists; and their still meaner runners and assistants that could have co-operated to cheat such an artist out of the exercise of abilities, that were so admirably calculated to have raised this country to an immortal reputation, and for the highest species of excellence. Why will the great, who can have no interest but in the glory of the country, why will they suffer any dirty, whispering medium to interfere between them and such characters as Mr. Hufsey, who appears to have been no less amiable as a man, than he was admirable as an artist? When by underhand artifices coldness once takes place, all the rest
fol-

follows of course ; pride is alarmed on both sides, and a thousand to one but a settled dislike and animosity will follow. Thus are people of the best and noblest intentions wickedly separated, (without knowing why) upon whose union the glory of the country, and the advancement of the art, does altogether depend. To prevent this happening in future, (for weakness will ever avail itself of trick and cunning) it would be adviseable, in such cases, to deal openly and without any reserves, and to suffer a great artist to have an opportunity of detecting those dark impositions which perish when they are brought into daylight ; delicacy can have nothing to fear ; for perhaps there is in the world nothing that can better bear scrutiny and close inspection, than the views, designs, intentions, and conduct of a great artist, wholly occupied with the love of glory.

The public are likely never to know
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the whole of what they have lost in Mr. Husey; the perfections that were possible to him, but a very few artists can conceive; and it would be time lost to attempt giving any adequate idea of them in words. My attention was first turned to this great character, by a conversation I had very early in life with Mr. Stuart, better known by the name of Athenian Stuart, an epithet richly merited by the essential advantages Mr. Stuart had rendered the public, by his being so very instrumental in establishing just ideas, and a true taste for the Grecian arts. The discourses of this truly intelligent and very candid artist, and what I saw of the works of Husey, had altogether made such an impression on my mind, as may be conceived, but cannot be expressed. With fervour I went abroad, eager to retrace all Husey's steps, through the Greeks, through Rafaele, through dissected nature, and to add to what he had
been

been cruelly torn away from by a laborious, intense study and investigation of the Venetian school. In the hours of relaxation, I naturally endeavoured to recommend myself to the acquaintance of such of Mr. Hufley's intimates as were still living; they always spoke of him with delight; and from the whole of what I could learn abroad, added to the information I received from my very amiable and venerable friend Mr. Moser, since my return, Hufley must have been one of the most inoffensive, most amiable, friendly, and companionable of men; and the farthest removed from all spirit of strife and contention, indeed by much too far, or he had never been necessitated to quit his ground, like a defeated man, and leave not only the art, but his own character, in the hands of his base antagonists, to be dressed out in a horrid, disgusting way, as a man moody, glouting, full of imaginary terrors and suspicions, and pre-
paring

paring himself for a spectre in every corner. This odious character of such a man was circulated by those hypocrites who knew it to be false, and was readily adopted by the misguided herd, who, without knowing any thing of the matter, were weak enough to be duped into the belief of it. All men know that such wrong-headed characters are not only possible, but have existed, do and will exist; but the immorality lay in applying it at random, without requiring sufficient proof or evidence. However, the history of all ages and nations shews this to have been a common game in the world; and that as the virtues of human nature have not all been buried with our ancestors, neither are its vices.

My friends at Bologna will blame me for omitting our Lodovico, for whom I had such fondness; Agostino also, Guercino and Guido; but I was tired, and resolved to content myself with Domini-
chino

chino, and his master Annibal. It is very remarkable that this great man Annibal Carrache, who came to such a place as Rome, and so shortly after the death of M. Angelo, should have been so far overlooked, even by that court, as never to have been employed about any papal work, and had the additional mortification of seeing all court favour employment, and even the honour of knighthood, flung away upon such a reptile as Gioseffo d'Arpino; however, let no man be discouraged, Annibal Carrache is, notwithstanding all this, the glory of his age; whilst the Pope, the Court, and Cavalier d'Arpino, are rotting in oblivion.

In the top of this part of the picture, I have attempted to glance at what astronomers call the System of Systems; where the fixed stars considered as so many suns, each with his several planets, are revolving round the *Great Cause* of all things. As in my apprehension too

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much has been ascribed to the properties of *inert matter*, it was my wish to represent every thing here as effected by *intelligence* ; accordingly each system is carried along in this revolution by an angel ; the points of the fingers form the poles or axis on which each sphere diurnally turns, if the expression be allowed me, and the situation of the hands gives the polar inclination, obliquity, &c. I have introduced angels incensing, &c. to mark the reference to the Deity still stronger. Though there is but a small portion of this great circle seen, yet I should hope there is enough to hint the idea to a man of any fancy.

We come now to that corner where I have endeavoured to give some little idea of the place of final punishment or Tartarus. I have introduced a kind of landscape distant view of a dreary continent, a volcano vomiting out flames and men, a sea and cataract of fire coming forward
and

and tumbling into a dark gulph, where the eye is lost, and from whence issue clouds of black smoke, and two large hands, one of which holds a fire-fork, and the other is pulling down two women by the hair, who make part of a group of large figures, which are bound together by serpents, and consists of a warrior, a glutton, a spendthrift, a detractor, a miser, and an ambitious man. As the order of the garter is considered as the most honourable of all the orders of knighthood, I thought it likely to be the most intelligible characteristic of vanity, or this vice of ambition, more especially as only the lower limbs of the figure appeared. The *Gamester*, or Spendthrift, is under the *Miser*, with a fiend wound about his neck, who by the hour-glass it is holding before him, as a kind of second conscience, is goading him on to the recollection of the time he had neglected and misused: it is not necessary to suppose, that the

cards and dice he has in his hand, had been used fraudulently; no, I have taken it upon the lightest estimate, it will be sufficient if his crime amounted to nothing more than the wasting and destroying that time, upon those trifles which was given him to be employed in active virtue. We may compliment ourselves with the titles of innocents and inoffensives; but these deceitful illusory negatives amount to nothing. We are formed with certain capabilities, which the relation we bear to society, to the whole moral and even natural world, calls upon us to exert and dutifully to render ourselves as perfect and as extensively useful as we can. By this the body is preserved in health and vigour, and the mind acquires that capacity, soundness, and that equal, happy temperament which constitutes the felicity of our nature. Tho' all men may not be capable of this in the extent, yet many are in the degree, and there are none but may be equal to the attempt

attempt and the intention. - Be it ever remembered that the highest authority affirms, that the use and encrease of the talent will be exacted from us, and not merely its preservation.

As to the warrior, I am ready to admit that wars and the spilling of human blood, may be sometimes necessary, justifiable, and perhaps even praise worthy; but it is so much oftner otherwise, that we may presume it to be the case in this instance; and, without further remark, pass on to that detestable species of mischief in which we so much abound, the *Anonymous Detractor*, with his horrid face, appearing under an innocent placid looking mask, a dagger in one hand, and falsehood and scandal in the other, under the guise and signature of a lover of merit, truth, and justice. This will serve as a kind of genus, including all the several species of these horrid assassins, from the volunteer, who writes to gratify his own occasional spleen, rage, and envy, to the

hireling who follows this business in an orderly professional way, and is ready to stretch his talents from a letter to a private house, to an essay in the news-paper, from that to a pamphlet, from prose to verse, to bemire or bedizen, just as his employer shall direct ; these are of different degrees of skill, may be hired at all prices, and can adapt a few terms of art and common-place topics of praise, censure or abuse, to all ranks and professions. Many painters used formerly to keep open house for them, and as far as I can learn, this practice is not yet totally laid aside. If this be the liberty of the press, surely we derive more evil than benefit from it ; all worth and ability is by the means of this glorious Palladium, reduced to an ordinary dirty level, and so confounded with whatever is base, that a reputation is hardly worth the seeking. Truth and falsehood are so artfully perplexed, that it requires an intimate acquaintance with public men,
from

from the first to the last, in order to prevent our mistaking them for the very reverse of what they are ; it is impossible to be too cautious and wary in this matter ; and I shall ever recollect, with shame and confusion, some vexatious mistakes into which I have been led myself, by a too precipitate and implicit reliance upon the specious reports and appearances by which I was duped in common with many others. To confine my observation to my own humble shed ; even I have had more than my share in this national calamity, the virulent and very particularly marked abuse that has constantly followed me for some years back, may, as my friends have often told me, be an honourable testimony in my favour, and the proofs they alledge from the experience of all ages, are too flattering for me to dispute the propriety of their application in my own case. I well know, that whatever excellence will ensure a man credit

with posterity, will infallibly raise him steady and deadly enemies amongst his rivals and contemporaries; and that they will be more industrious to misrepresent and abuse, than his friends will be to justify him. But I would gladly have dispensed with the honour of all this, to be relieved from the mischief of it. I have reason to believe that it has greatly contributed to shorten as well as to embitter the life of my poor father, an honest, plain man, who at distance from this great metropolis, and unskilled in its ways, naturally concluded, that his son was the most worthless of all our artists, or so much unusual labour and pains would not have been employed to prove it. Thus people, who employ anonymous writers, may perpetrate any fraud or wickedness with impunity, when they confine their attack to the man who cannot afford to avail himself of the protection of the laws.

It is not the nice discernment and truly
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critical skill of our anonymous manufacturers of characters, that is to be dreaded; nothing less, it is their villainy, their total want of honour, of truth, of justice, and every other equitable principle; they find it easy to throw dirt at any thing; they calculate that some of it will stick, and they are not likely to be much mistaken, whilst there is so much weakness and cullibility in the world, and so many people made up of meanness and ostentation, who will be ready enough to adopt and give circulation to any thing that may appear at least a plausible reason why they do not employ and encourage. But few can examine and sift out the truth of things, and fewer still would be at any pains about it. But all, or at least the greater part of this odious mass of villainess and wrong, would be in a great measure remedied, by obliging those scribbling manufacturers of character to lay aside the mask, and affix their names to the censures or praises they have been

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employed to circulate. Had this been the case for some time past, no injury could have followed from the abuse of a J——, a H——, and a very long, &c. their veracity and inducements for what they did, and the veracity and motives of a Sixteen-string Jack, or any other villain, who subsisted by depredation on the public, would at least be regarded with equal abhorrence.

The Italian, French, and other writers, who have criticized the works of their artists, were men of known ability, who had a reputation to support or to lose, and who would not suffer either their discernment, information, or their sincerity, candour, and judgment, to be brought into question by that posterity, whose approbation they wished to obtain. Vasari, Borghini, Dolci, Bellori, Freart, Felibien, the Marquis Malvasia, the Cavalier Ridolfi, Du Fresnoy, Du Piles, &c. were very different in their views and capacities ; some more attentive to
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the mechanical, others to the ideal parts of the art ; but all equally holding themselves bound, not to disgrace that *Name* they affixed to their works, by any partial, inequitable judgments : accordingly their writings have given instruction and pleasure, and the world has had very little occasion to differ, and to reverse any of their judgments. We are not without characters of this kind, whose names are too well known and esteemed by the public, to need my mentioning of them ; some of these are, to my own knowledge, highly capable of soaring above commonplace criticism, and entering into the very pith and essence of art. From such as these would they but write, an ingenious artist could have nothing to dread, whether they were friends to other artists, or enemies to himself. Such writers would feel themselves stimulated by a nice sense of honour, would find it necessary to consider the whole of a work, to estimate fairly the importance of the species

species of excellence it may possess, whether it were superiorly excellent in one or in many, he would specify the degree of this excellence, would conceal or omit nothing that could be of importance, and would make every generous, candid concession, before he would venture to stake his own name and good repute against the artist he may censure, when unbiassed posterity was to determine between them.

As to those writers who may find it necessary to dispense with these formalities of reason and justice; when, from kindness and partiality, they are sometimes induced to bestow upon a friend, the founding title of the first Painter, the great Painter of the present age, and other such vague indefinite praise, as specifies nothing but the writers good wishes, and leaves posterity entirely in the dark, and to divine in the best manner they may be able, in what this excellence and extraordinary superiority over the other co-tem-

temporary painters, might have consisted, whether it was in the fertility, the novelty, the dignity, the originalty, and the extent of his invention (for as this is a matter of the first importance, it is probably what posterity will first enquire after) or whether this extraordinary superiority consisted in a penetrating, deep judgment, in the useful application of piety, of wisdom, of important morality, or of elegant, classical erudition, or whether he was superiorly eminent for his extensive knowledge and academical skill, in representing all the parts of the human body, in all the varieties of character, of action, and of passion, in which they may have been diversified in those admirable pictures; he must then have produced, to have warranted all this superior preference, though unfortunately no such pictures had come down to them. But to look for these very essential matters amongst portrait painters, is like looking for wool amongst goats; and yet one should

should imagine that these very essential particulars, must naturally be uppermost in the minds of knowing and learned men, when they think of excellence in the arts, and mean either directly or by implication to decide upon the pretensions of rival artists.

The other day, happening to stumble upon a whole length picture of George the First, I believe (but 'tis in one of the rooms at Northumberland House) I felt myself irresistibly led into a kind of reverie; this picture, thought I, must, doubtless, have been painted by the artist of highest fashion in his day; he must, consequently, have made money, kept open house, and had it often in his power to oblige his friends, and was, in his turn, loved by them. Some of these friends might have been writers; either occasionally, or by profession, and they have, perhaps, recorded his name (more, to be sure, according to the measure of their own affections and wishes to oblige, than

than to any merit they could discover in such work as this before me).

Now, if one of these writers, who are pleased so liberally to bestow great characters, was standing here; let us suppose him to be Pope, and at his elbow a native of Otaheite, or rather a cultivated Athenian, (whose company would be more acceptable) how could such a writer justify himself, what answer could he give to the questions that might be asked? Was it because that this Mr. Jervoise had studied no more of the human figure than the mere face, that he has managed all the rest of this picture in so incorrect, slovenly, and strange a way: what is this intended for, a leg; and this, and this, what is it? Fie upon it, my dear Pope, is this a work of art? and by that hero in whom your liberality has united so many fine qualities, the grace of Apelles; the what have you called it, of Zeuxis, of — Is this, indeed, a painter of eminence in
your

your estimation? You must have been without eyes, as well as reflection, if you was serious.

I am not so unreasonable as to look for any judicious selection, or ideal beauty, in the portrait of an individual; these are, I well know, reserved for the more sublime pursuits of geniuses of the higher order, whom alone we speak of and praise when we think of eminence in the arts: but even to descend to those portrait matters, which so ridiculously occupy so much of the attention of you Englishmen; yet even to execute in a becoming manner, this branch of the art, it requires a subordinate and inferior skill of its own. Every individual being a system within itself, composed of a trunk or body, and its extremities or members, each of those parts having also its lesser members and subdivisions; these at least might and ought to have been either given or sufficiently indicated: if the legs and thighs have not all the beauty, fitness
and

and easy grace, that we bestow upon our Apollo; if the arms and shoulders, the thorax, the abdomen, and the hips, are not strikingly beautiful or expressive, yet, at least, all these parts have some decided form and situation, as well as a certain affinity to each other, which indicate the character and habits of the individual; and is it not certain, that to represent in an artist-like way, each of these parts requires the same study and skill that is employed in acquiring a capacity to represent the face. Must you then be reminded, that reputation, honour and exalted character, is the great palm and prime reward that is so ardently sought for with such unwearied pains and toil, by those who have devoted their lives to the pursuit of ingenious arts; and can you forget that conscience, justice, and honesty, ought to be consulted by those who will take the distribution of this reward into their—

Hold, hold, Mr. Censor, exclaimed Pope,
the arts are, I find, serious things with
N you

you Athenians ; but, surely, there needs not all this formality and argument about the trifle in question ; my partiality for a friend has, perhaps, led me into an act not strictly right ; and yet, after all, as Jarvis and his cotemporaries were equally confined to the same low pursuit ; and it may be with but little difference in the degree of their skill, some allowance might be made for my rash interference, where the object was of such little consequence ; in discriminating between the merits of Tweedle-dumm and Tweedle-dee, though judgment would be silent, yet friendship will determine the preference : I hope it is not necessary to assure you, that if either genius, or high abilities, had the least concern in the controversy, my candour and integrity should never have been questioned ; and, what is more, if any one had dared to distribute character and preference amongst our poets, in the filching clandestine way you so justly censure,

every

every body will do me the justice to acknowledge, that I should have been the first to reprobate it.

Men are much more liable to be deceived by dwelling on the artfully bloated names of living artists, than they could be by the consideration of their works, if we can easily, and with little shame, bring ourselves to say, the sublime, or the elegant, or the ingenious, or the great, the master painter, Mr. Such, or such-a-one, we shall find our tone much lowered, and our sounding epithets greatly diminished, when we mention their works ; when we say, such a portrait of a gentleman, of a lady, of a family, remarkable for what — In a word, the contests of portrait painters for fashion and precedence, are of no other importance to superior art ; but as they happen to divert the attention of the public from it, and our posterity will concern themselves no more about the differences between the Hudson's, the Vanderbank's, the Closterman's, the

Kneller's, the Jervoise's, the Richardson's, and the other unimportant triflers of the next age (if there should be any such) than we do about those of the last. When the work is of no consequence, 'tis no matter by whom it was executed. Moral and good writers should accompany their panegyricks with the reasons that justify it, if it was only for example sake to others : what ought to be of weight with them is, that it might help to put a stop to the scandalous practice of our hireling scribblers, who value themselves upon being able, by only adopting this vague, general praise, or censure, to pull down, or to set up any character, be the reason and fact what it may.

Floating down this fiery cataract are many figures, three of whom represent the abuses of power. An enraged king tearing his hair, and beating his head with that ensign of command he had so ill employed ; his beard and antique dress
were

were intended to intimate, that he had been absolute, and lived in times prior to the actual, and understood limitations of monarchy. The second is one of those Popes who had endeavoured, through the influence of his ecclesiastical character, to grasp at that earthly power and dominion, which was absolutely disclaimed by the divine author of our faith, as utterly repugnant to the doctrines and practice he had laid down for his followers ; I have, accordingly, made that world, which was the object of his ambition, the instrument of his punishment, and represented him with a fiery terraqueous globe on his shoulders, preaching in the flames, like another Phlegyas. His proper counterpart, the wretch on his left, holds that execrable engine of hypocrisy, injustice, and cruelty, the *Solemn League and Covenant*, a species of Croisade, equally subversive of peace and good government ; and much more savage, destructive, and odious in

its consequences. The History of Mankind can shew nothing more horrid than the aspect of religion, as it has been exhibited by those gloomy intollerant miscreants: they might be allowed, with impunity, to arrogate to themselves the title of Saints, and monopolized Heaven, and confined it to what limits they pleased. But that they should set up legal pretensions to the exclusive sole proprietorship of the Earth also, and rake together for their own peculiar use, all the little gratifications and enjoyments of it, and should dare to make use of force, to burn and destroy in consequence, Atheists might well deny a Providence, if a hell had not been prepared for such complicated, such finished wickedness.

I am, however, happy in believing, that this group is likely to be of the least use of any in the picture; for kings are, at present, so circumscribed by laws, that they can scarcely have any faults but in common with their subjects. The

Papacy,

Papacy, for some time past, has been liable to few or no objections of any moment ; and until ignorance and barbarism return again, but little annoyance can be apprehended from that quarter : and some of the descendants of the fifth monarchy, men and covenanters, may be numbered amongst the most disinterested friends of equal laws and liberty, both civil and religious. However, these figures may serve as scare-crows, and help to remind us how necessary it may be to watch and pray, not against these only, but against the encroachments of all descriptions of men, since all equally love to place themselves in power, and to have others in dependance upon them ; and, in truth, they are not much more blameable and vicious, who attempt these things, than the others are, who, from causes not less reprehensible, have suffered them to take place, by either wilfully or inattentively neglecting to provide the necessary bounds and restraints.

Having now arrived at the end of the last picture, I shall just observe, that it was my wish, when I began the work, to make pictures for the porch (if haply my abilities and circumstances permitted it) where some future Zeno might find a useful text, which, with his amplification, would be a means of inciting his hearers to the pursuit of true patriotism and true glory, by the exertions of active, genuine virtue. As to the account of this work, which is thrown together in these papers, I have given myself no great solicitude about any order and arrangement, my intention being only to collect the materials for a book, not to make one: accordingly I have followed whatever momentary reflections occurred to me, whilst they appeared either agreeable or useful; and in whatever place, without much regarding whether they broke in upon the narrative of what was done in the pictures or not, I have been, perhaps, more circumstantial in the account

count of these pictures, than was generally necessary ; but it arose partly from a desire to gratify the curiosity of an amiable friend, who has it not in his power to see them ; and partly to amuse myself during a state of very disagreeable suspense, in which it was impossible for me to paint, whilst it was so doubtful whether I should ever be able to obtain that exhibition of my work, which was to be my sole reward from those for whom I had undertaken it ; however, this account may be of use ; and, perhaps, afford some entertainment to others also. But, as it was hurried on without revision or correction, the indulgent reader will kindly excuse the many inaccuracies and defects he must have met with : my endeavours have extended no further than simply to point out, in a homely, painter-like, and very cursory way, some few of the leading ideas that occurred to me upon the variety of matter the subject of the work afforded ; if, haply, those ideas should

should merit it, others will polish, and dress them out for my advantage, in a manner that it would ill-become me to attempt.

By the next year I shall be able to go over the whole work, and lick it into such general effect, force of colour, and light, and shade, as will be more reconcileable to my own ideas of the necessary mechanical conduct: several crudities will be removed by the general accord or harmony; many parts that are too forcible will be weakened; and many that are too weak will be strenghtened, and brought forward upon the eye. All these subordinate considerations I wished to reserve for an agreeable entertainment, after so much labour of a more serious and essential kind, which required my whole undivided attention; and, I flatter myself, that the Spectator will, next year, own himself to have been a little precipitate, if he should conclude, at present, that I am unstudied, and unskilled in the
infe-

inferior and more trifling considerations, because I have reserved them to the last. I set out in this work with a firm persuasion, that a more intimate union might be effected between the ideal and the mechanic of the art, than has been generally imagined; but it appeared to me the best method to secure the *unum necessarium* first.

With respect to many abuses that have been occasionally and freely censured, in the course of those reflections, I ought to inform the reader, that a much loved and valued friend has been very earnest with me to omit them; he urged a great deal about imprudence, the being inattentive to my own interest, the possibility of offending those who might have it in their power to injure me; that many of those abuses were, possibly, very strongly fortified with extensive and powerful connections, and might easily crush an unprotected individual, like me, that I would be martyred, and so forth; he grew very
seri-

serious, and I fell a laughing: no, no, nothing less likely to happen, said I, your friendship for me clouds your judgment; I know you too well not to be assured, that if you were in my situation, you would spurn all those petty considerations when duty required it. You have frankly acknowledged, that you was altogether of my mind, as to the justice, the integrity, and the pertinence of those remarks, and that they contained nothing unbecoming an honest man, and a good citizen; nay, you even said, that it would be evident I had no other object in view, but the reputation of the country, and to vindicate, and support the dignity of that great line of art, which has ever been the peculiar delight of all cultivated people: allow me, then, to laugh at all the rest; and, to assure you, that no injury to me can be apprehended to follow from the printing of those reflections: the nation at large, the nobility and gentry, the learned and intelligent,

gent, the present age and our posterity; in a word, the honour or interest (which is, you know, the same thing) of all are (so far as they can be concerned with arts and artists) embarked in the same bottom with the cause I have been maintaining; and if my mode of expression should unfortunately appear harsh to a few individuals, and that the pursuit of my argument has led me into the investigation of matters they might with untouched, this being, in its nature, unavoidable, they will have too much gallantry to be offended.

F I N I S.

A P P E N D I X.

THOSE who may be curious to know how this work came into my hands, the following account will fully inform them. Immediately upon my connection with the Royal Academy, in a conversation, at one of our dinners, where we chatted a good deal about the concerns of Art, I made a proposal, that, as his Majesty had given us a palace (Old Somerset House) with a chapel belonging to it; that it would become us jointly to undertake the decorating this chapel with pictures; that it afforded a good opportunity of convincing the public of the possibility of ornamenting places of religious worship, with such pictures as might

might be useful, and could possibly give no offence in a Protestant country ; that, probably, this example would be followed in other chapels and churches ; that it would be opening a new and noble scene of action, would not only be highly ornamental to the country, but would be absolutely necessary for the future labour of the many pupils the Academy was breeding up ; adding, withal, an observation I had made some little time before at Milan ; that, in one church there (the Domo) there was more work of pictures and statues, than the whole Academy could be able to execute in a century, even supposing them to work every day. Every one came into the proposal with great eagerness. Sir Joshua Reynolds proposed, as an amendment, that, instead of Somerset chapel, we had better undertake St. Paul's cathedral, which was agreed to ; and he was accordingly commissioned to propose it to the dean and chapter ; they consented, and we had a regular

regular meeting of the Academy in consequence, where Angelica, Barry, Cipriani, Dance, Reynolds, and West, were, by the majority of votes, selected from the body of the Academy for this purpose; the matter made some little noise for a time; but, in the end, came to nothing; as we were informed in October, 1773, that the Bishop of London, Dr. Terrick, would not give his consent.

Very shortly after our disappointment in the affair of St. Paul's, I received the following letter from Valentine Green, Esq; mezzotinto engraver to his Majesty.

S I R,

Inclosed you receive a copy of resolutions of the Society for the Encouragement of Arts, &c. in the Strand, relative to the decorating of their New Room, in the Adelphi. The favour of your
O com-

company is therefore requested, to meet the several artists whose names are inserted in those resolutions, at the Turk's Head Tavern, Gerrard Street, on Tuesday evening, the 5th of April next, at seven o'clock, to determine upon an answer to be reported to the Society. The plan referred to in the resolutions will be, at that time, produced for your inspection.

I am, &c.

V A L. G R E E N.

*Salisbury Street,
March 31, 1774.*

Copy

*Copy of the Resolutions of the Society of
Arts, &c. January 28, 1774.*

Resolved, That in order to the decorating the New Room, proper Historical, or Allegorical Pictures be procured, to be painted by the most eminent artists, provided such pictures can be obtained with convenience to the Society.

Resolved, That it would be proper for this purpose, to have eight Historical, and two Allegorical Pictures.

Resolved, That the subjects of the Historical Pictures be taken from some part of the English History, and that the subjects of the Allegorical Pictures be emblematic designs, relative to the institution and views of the Society.

Resolved, That if ten eminent artists can be found, who are willing to paint the above Pictures, that the Society should allow them the profits arising from an exhibition of them, in their New Room, for a proper limited time in one year, in order, in some measure, to indemnify them for their time and trouble.

February the 18th.

Resolved, That the following artists are proper persons to execute the Historical and Allegorical Pictures.

Signiora Angelica Kaufman,	}	History
Sir Joshua Reynolds,		
Mr. West,		
Mr. Cipriani,		
Mr. Dance,		
Mr. Mortimer,		
Mr. Barry,		
Mr. Wright.	}	Allegorical
Mr. Romney,		
Mr. Penny,		

Resolved, That the Exhibition proposed, be opened by the Society, for the advantage of the artists who shall paint the Historical and Allegorical Pictures, for the decorating the New Great Room.

February the 25th.

Resolved, To open the exhibition as near the time of the other exhibitions, as the nature of the Society's affairs will admit; and that it be continued for any time the artists shall desire, not exceeding four months.

Resolved, That the dimensions of the pictures be agreeable to the plan delivered to the Society, by Mr. Green. (This plan consisted of eight Historical Pictures, each 9 feet wide by 11 feet 10 inches high; and two Allegorical Pictures, one 8 feet by 5, the other 7 by 5 *.

* The pictures I have executed are two of 42 feet in length each, by 11 feet 6 inches in height; the other four are each 15-2 in length, by 11 feet 6 inches in height.

March the 11th.

Resolved, That upon the most moderate computation, the incident expences of an exhibition of the paintings, in the Society's new room, for four months, will not be less than the sum of two hundred and eighty five pounds, viz.

For the necessary attendandance of	£.
Servants - - - -	150
Descriptive Catalogues - -	45
Tickets - - - -	10
Advertisements - -	70
Removing Seats - - -	10
	—
	£. 285

Resolved, That the Society do provide the necessary servants to attend the exhibition, be at the expence of the descriptive catalogues, advertisements, and other contingent charges, the whole not exceeding three hundred pounds.

March

March the 30th.

Resolved, That Mr. Green be desired to acquaint the artists with the resolutions of the Society, relative to the exhibition, and report their answers.

SAMUEL MORE,

SECRETARY.

Sir Joshua Reynolds did not attend the meeting at the Turk's Head, to give an answer to the Society of Arts, but commissioned some one of the company (Mr. Cipriani, I believe) to signify his refusal; other members also disliked the proposal; and a letter of refusal was sent to the Society, which I signed along with the rest, though I was extremely sorry to lose such an opportunity of shewing the little I could do; and, perhaps, getting some friends, &c. which (however it might

be with the others) I stood in great need of.

More than three years after this, viz. in March, 1777, Mr. Green, at my desire, proposed to the Society, that one of those Royal Academicians they had applied to for the decoration of their Great Room, was now willing to take the whole upon himself, and to execute it upon a much larger and more comprehensive plan; this was assented to by the Society; and the next night Mr. Green delivered the following letter from me.

S I R,

The proposal for decorating the Great Room of the Society of Arts, &c. with Paintings analogous to the views of that institution, and declared to that Society, on Wednesday, the 5th of March, by Mr. Val. Green, member of the same,

on condition the said Society provided the artist with canvass, colours, and models, proper to carry it into execution; the said proposal was made to the Society as above, by the desire and consent of

JAMES BARRY.

*Suffolk Street, Hay Market,
March 6, 1777.*

*To the Chairman of the Committee of
Polite Arts.*

The Society agreed, the work was carried on, and the whole of what I have received from time to time, for models and other similar matters, has amounted to forty five pounds; this was the only expenditure of the Society, in which I
wished

wished to have any concern ; and it was with much difficulty I could prevail with their Secretary More, to suffer me to have the discretionary disposal even of this ; to meet with such an insult (or what shall I call it) and so early in the work, had well nigh tempted me to throw up the whole business in disgust ; but on enquiry I found it arose altogether from the Secretary himself, without his receiving any order from the Society, for so uncivil, absurd, and indelicate an interference ; however, as the man could have no ground of quarrel or dislike to me (as we were almost utter strangers to each other) I thought it best to pass it over, and to have as little intercourse with him in future as possible, since ; as he appeared neither foolish or ill-bred, I could not help regarding him as instigated to this, by some of my left-handed friends, whom he might think it eligible to oblige, and who were as indifferent about the interest or wishes of
the

the Society, as they were eager and industrious to embarrass me; but a shaft from the old quiver, I considered as a thing of course.

As I intended to take up the work upon a plan much more extensive and laborious, one of my pictures being almost equal to all that had been originally proposed, and that I had to do with a Society founded upon the express idea of the Encouragement of Arts, with such a President as that best of men Lord Romney; and such Vice Presidents as the Dukes of Richmond and Northumberland, the Earls of Harcourt, Radnor, and Percy, the Honourable Charles Marsham, Sir George Saville, Bart. Sir Charles Whitworth, Edward Hooper, Owen Salisbury Brereton, and Keane Fitzgerald, Esqrs; and composed of such members, as Dukes, Marquisses, Lords, and a long list of the most honourable and respectable names, exhibited to the world in the printed book of the
Soci-

Society. In a transaction with such characters as these, I felt my mind perfectly at ease, and secured against all contingencies : if I should die in the course of the work, the colourman would be provided for, and I should at least have the reputation of falling as became a man, in the most honourable effort my vocation could possibly admit of ; but if matters took a happier turn, and that this laborious work should be carried through, I concluded that as the ideas of fitness and propriety have a respectable stability with men of honour and probity, and that if at one time they think it just to contrive and to hold forth some compensation, as the slender reward of a certain portion of time and trouble, that a fortiori, the same ideas of propriety, fitness, and justice, will not be wanting, when this time and trouble is encreased four-fold ; and therefore “ That Exhibition proposed in their New Room, “ for a time not exceeding four months, “ in

“ in some measure to indemnify for *time*
“ and *trouble*,” I considered at least as a
thing of course, about which it would
have been both indelicate and idle to
stipulate.



in some measure to the
"and the whole" I cannot find
thing of course, but which
have been bold
figures.

IN the Account of the Pictures in the Great Room of the Society for the Encouragement of Arts, &c. published last year, there are some obscurities, owing to the vague and general way in which certain obstructions and difficulties I had met with were hinted to the reader: this fault was not committed through inadvertency, but arose entirely from a hope that such hints might perhaps be sufficient silently to bring about a suspension of hostility, effect some alteration in the conduct of the party for whom it was more particularly intended, and happily save me the disagreeable necessity of doing any thing in my own defence which might in the least favour of rigorous justice: but my hope was vain, and an ungenerous, malicious turn has been given to my forbearance. They have endeavoured to reverse the fact, and to insinuate that I was one of those troublesome

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nuisances

nuifances of fociety who, naturally fufpicious, are addi<ted to complain without caufe. It is therefore neceffary to add the following pages to the Appendix, which it is hoped (particularly the letter to Mr. Dalton, which is indeed a Key to the whole) will fufficiently elucidate the paffages to which they refer, and if they do not contain much Picture Anecdote, may however afford fome entertainment of another kind at leaft equally worth attending to.

Page 6. line 21.—Though Mr. Becket purchafed the Copy-right for 30*l.* which he punctually paid, yet I think there is reafon to be diffatisfied with him, inafmuch as he never advertifed the Book above two or three times ; he did not expofe it in his own fhop window after the firft week, and never in any other. In the lift of his books on fale, which was printed every month on the blue paper cover of the Critical Review, it

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was

was constantly omitted; and in April, 1783, when I sent Adlard the printer to Becket's shop to purchase one, which I intended to have bound up with the present volume, in order to present them to the Royal Academy, Mr. Becket said he had not one in his possession, that what remained of the edition was sold on his failure some years since, that he could not tell how many there were, nor to whom they were sold. Such a lame account from a man of business I thought extremely odd, and the impossibility which I found of discovering who was the present possessor of them appeared still more extraordinary. A gentleman could not have been the purchaser; and if a man in the trade had bought them, he could have no interest in concealing them, as his money must then lie dead and unproductive.

Page 25. line 18.

To RICHARD DALTON, Esq. St. James's,

S I R,

I HAD hopes that some passages in the account of my pictures at the Adelphi, printed last year, would (however obscure they might appear to others) be so well understood by you, as to work some change in your conduct towards me, and happily prevent the disagreeable necessity to which I feel myself at last reduced of seeking safety and shelter under his Majesty's Justice and Goodness, by exposing, in a clear and open manner, the unmerited, unprovoked injuries you have done me, and my just fears for what you may next attempt. It must be a heavy calamity to any Artist in the outset of life, to be set upon by a man made up of the materials of which you are formed, and possessing the place you fill: this place
about

(about the King as the introductory medium in all matters of *vertue*, which unfortunately for me you have occupied) must inevitably carry with it much credit and influence amongst all kinds of people, however it be filled, whether with a good or a bad man, and afford him opportunities at pleasure of giving vent either openly or covert to his own pique or passions, however mean and unjust they may be: Agents artful or desperate will never be wanting to him, whilst there are so many vain or necessitous people, who will undertake any thing for the countenance and good word of a man in such a specious situation.

When you was at Rome about fifteen years ago, I was then studying my profession in that great repository of ancient art, and endeavouring, if possible, to acquire those abilities that might enable me when I came home to bring about some laudable change, by introducing a taste for the great line of Historical Art,
for

for the want of which our people had been so long and so severely satirized by some of the greatest writers of the neighbouring countries. The English at Rome were at that time, as they were before and have been since, of two descriptions: Young Artists on their studies, and dealers in pictures, statues, and other ancient ware. As the business of these dealers had been long infamous from the impositions they had so frequently practised; as I stood in no want of any job from them towards my subsistence, and detested the business they were employed in, which, besides the occasional dishonesty of it, was also in direct opposition to the natural views of an Artist zealous for the fame and reputation of his country, which these men were industrious to fill with foreign matters in which our national character could have no concern: as this was the case, but little friendship did or could subsist between us; they naturally hated me as much as I disliked them,

them, and, as generally happens, every, even the most indifferent thing afforded us matter of bicker and dispute whenever we met. In the midst of this you arrived, an utter stranger to me; and as they were your old friends and acquaintance, you having formerly been fellow students together of those arts, which you had severally, either from necessity or choice, relinquished, it was not at all to be wondered at that they and their needy emissaries should make such an impression on you with respect to me as naturally prevented your knowing any thing of my real character; and I am willing to believe that those impressions were the unlucky cause of the insult I then received from you, and of all the subsequent mischief and injury that has since followed. There were great preparations talked of at that time respecting a dinner, with which you intended celebrating his Majesty's Birth-day, and it stung me not a little to find that all our people,

people, except myself, had been invited to it a fortnight before. When I came as usual to breakfast at the English Coffee-house on that day, I met a Mr. Rose, who told me he had been waiting there some time, in order to let me know that Mr. Dalton sent his compliments, and requested I would dine with him on that day: hurt as I felt myself to be so treated, yet as the message was not uncivilly worded, I begged him to make my compliments to Mr. Dalton, and to let him know that I was extremely sorry not to have had an earlier intimation of the honour he intended me; that it was then impossible for me to accept of his invitation, as I had the day before wetted such a part of the work I was about at St. Peter's Montorio, as must be finished out of hand before it should dry: this, however, was not true, and was indeed but a mere pretext in order to let down my insulted pride with some appearance of dignity; and God Almighty
has

has sufficiently punished my insincerity in this matter, by permitting Mr. Dalton, on his arrival in England, to inform his Majesty that he had an unworthy subject at Rome, who refused dining with his countrymen on the Birth-day, because he would not drink his Majesty's health. Thus, Mr. Dalton, you were at least the vehicle of a most impudent, malicious and cruel lye, and until you mention the person who had imposed it on you, you must and will be considered as the fabricator of it yourself. 'Tis hard to say what part of your conduct was the most abominable, your effrontery in imposing upon, in abusing his Majesty's goodness and dislike of vicious characters, or your assassin, profligate villainy, in endeavouring to involve a helpless, unprotected young man, in difficulties and vexations from which there was then so little probability of his ever being able to extricate himself.

Happy the ignorance in which human nature is often placed, for could I have

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seen the dangers and vexations that surrounded me on my return to England, I had been utterly incapacitated for exertion in the very outset, and the meanness and villany of my defamers had never come to light. To have been held out to his Majesty (whose patriotic wishes would otherwise have been most likely to co-operate and give success to my views, which coincided so exactly with his own), to be held out to him in such odious, disgusting colours, as an ill-bred quarrelsome wretch, of savage manners, insensible of the duty he owed his Sovereign, and altogether unworthy of any countenance or protection : to be thus situate on one side, and on the other to have all my efforts liable to be undermined and baffled by the powerful, extensive influence of my secret traducer, who, whether he had been originally the dupe of others or not, would now consider himself as necessarily embarked on his own bottom, and was likely to strain every nerve in endeavouring by all methods to

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preserve

preserve himself from appearing a liar and a defamer, by reducing me to such streights and difficulties as would, in his method of calculating, produce such a subsequent conduct and character in me as might seem to tally and be of a piece with what he had reported. His heart assured him that the experiment would have succeeded upon such men as himself; but he appears not to have been aware that there were dispositions in the world of quite another frame and contexture, upon whom such experiments would prove but as so many manifestations of inherent worth and probity, and would in the end make it ten thousand times more evident that he had been a liar and a traducer, than it was at the beginning. There was nothing new or unusual in the conduct you have pursued; almost all artists without ability, and of radically mean minds, would in your situation have been incapable of a manly concession by generously acknowledging their original mis-

take; they would have followed just the same track, and sought security in their own cunning and treachery; for it is a generally received maxim, that the person who has once injured another, will seldom think of peace after it; fear and pride, the dread of retaliation, and a false shame which abhors the making humiliating concessions, do frequently precipitate such men into a course of accumulated wrong and hostility: the very principle by which they had been for some time actuated becomes ultimately changed, and they are left not so much in search of their own security as in the eager pursuit of the destruction and utter extinction of that which has given them so much trouble, and which they can never think of without the most uneasy of all sensations, arising from their own conscious guilt. How far you have verified this maxim God best knows; such particulars as have come to my knowledge make me shudder to think what I have escaped. Your emissaries
have

have, in various shapes of friends and foes, been pinned closely to me, and have traversed me every where, to find out whatever was left unguarded, where I might receive a fresh wound; and, as Boileau has observed on almost a similar occasion,

“ Qui meprise Cotin, n’ estime point son Roi,
 “ Et n’a selon Cotin, ni Dieu, ni foi, ni loi.”

Mr. Dalton and his quarrels they industriously kept out of sight, and artfully and wickedly insinuated, that I had some way or other incurred the displeasure of his Majesty, under which I must inevitably be overwhelmed sooner or later; that nothing could prevent it, and that it was not only unwise and unsafe to hold connection with me, but that it would be even considered as meritorious to fling impediments and mortifications in my way. This villainous illusion was managed with so much address, that I was even myself the dupe of it for some time, until in a

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conversation with the late Dr. Hunter, I was happily undeceived by the lights which his humanity afforded me. This report was a continued temptation to attack me from many quarters, and was a fresh stimulus and encouragement to professional envy and strife, which otherwise would naturally have long since died away. In a word, nothing has been left unassayed but the dagger and poison; which, from the impatience and desperation of some late attempts there is reason to fear may be next thought of, should I imprudently remain longer silent: however, so many years forbearance will satisfy the world that I have been neither vindictive nor precipitate, much as you had injured and provoked me to it.

Pray, Mr. Dalton, have you ever reflected how far your labours as an artist, (if such terms can be made use of in such a case) are calculated to supply the place of what you might deprive the world of, had your dirty intrigues taken effect? If you
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can persuade yourself that your engravings or scratchings, or what shall I call them, after the antique statues, and the other Greek and Egyptian monuments, might stand in lieu of the celebrated works of the ingenious Bartolozzi and Strange, yet I could never learn that you had ever painted any pictures, good or bad, which might, even in your estimation, be also an equivalent for my labours, indifferent as they may be. For shame, then, recollect the utter insignificance of your own character, give up all further prosecution of hostility, and suffer ingenuity and abilities to make their way in the world without any more opposition from you; dedicate the remainder of your life to atone by contrary acts for what you have hitherto done amiss; it will be little enough of all conscience; and return God your sincere thanks for having been so often baffled in the mischief and wickedness you so much laboured to perpetrate; you may still render yourself, if not

amiable

amiable, yet at least useful, and by your future conduct efface the memory of all that is passed. Dismiss your Myrmidons, and I will most heartily forgive both them and you ; even your foreman ——— shall pass me without a curse. As kind providence has directed the events, you have not injured me, but on the contrary served me most effectually ; the ordeals I have occasionally passed, have laid me under the necessity of weeding out of my disposition many vicious and useless tendencies, and invigorated and improved whatever little talents and good qualities had been bestowed upon me ; the benefits I have derived as an artist, and what is much better, as a man, do more than compensate for many vexations, and for a life, perhaps, impaired and shortened by over-exertions. Farewell then ; though I cannot kiss the rod, yet I must and will have nothing to do with any resentment ; I have every reason to be contented ; what I have endeavoured at is effected, and a
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fig for my opponents, they can only mar such parts of my work as do not depend upon myself, keep back great personages when I should have occasion for their sitting, and tamper with my interest, which I never regarded much, and now less than ever. As to this letter, even if I was actuated by no better motive, yet at least a necessary regard to my own character and future satisfaction and safety, will be sufficient apology for my laying it before his Majesty and the Public. If you can excuse the asperity of several expressions which unavoidably obtruded themselves on the statement of such disagreeable facts, and if you can bring yourself to a disposition for peace in future, you will do well: for my part, whenever I shall recollect what is passed, it will, I hope, only serve to remind me that you have been the salutary means, in the hands of Providence, for my very necessary purification and amendment.

JAMES BARRY.

Adelphi. 1784.

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Page 219. line 3. In April, 1783, when the Society and myself were thinking of some method of knowing whether it would be his Majesty's pleasure to see the work about which I had been so long employed, before it was exhibited to the public, I was desired to call on Mr. Dalton by a common friend of his and mine; and this desire was communicated to me in such a manner as gave me to understand that it was Mr. Dalton's wish I should do so; that he talked of introducing me to a Lord in waiting, &c. As I considered this as an overture to peace on the part of Mr. Dalton, I was very happy, and very readily complied with it, and next morning I called at St. James's, where I breakfasted with Mr. Dalton; and as he said nothing that could lead to the occasion of my visit, I proposed to him our difficulty, begging of him to point out to me the proper track of making this application in the manner, that would be most dutiful on my part, and
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most agreeable to his Majesty ; he hesitated ; I begged him to turn it in his mind, and that I would call in three days ; he then made the civilest professions of service and good wishes to me, and said he would even call on me to let me know what was best to be done. At the time appointed, when I came, he was not in town ; I called several times after, when, about two days before the exhibition was advertised to commence, I at last found him : he then told me he had no opportunity of speaking to the King about my business, much as he had sought it : I was astonished, and told him he had quite misunderstood me ; that what I had requested of him, and what he had promised, was to point out to me the most eligible track, either through the Society as a body, or some of the noblemen in its presidency, or some Lord in waiting who might either prefer it himself or introduce me ; that as it appeared now too late to think of any of these, I was extremely

sorry, if from the neglect of any such application I should appear wanting in my duty to his Majesty, to whom the work was dedicated, and to whose royal protection I stood in so many relations, as a subject, an artist, and even as the Professor of Painting in his Academy. Mr. Dalton then slapped me on the shoulder, and proposed to me as a lucky thought which just then occurred to him : “ Go, said he, go to Mr. More the Secretary of the Society, and get him to propose it to his Majesty ; Mr. More is known to the King, and can talk freely with him ; think no further about the matter, Mr. More is your only Man.” As I had long a suspicion that the cause why I had ever received any annoyance from Mr. More, was entirely owing to the interference of Mr. Dalton, the reader may judge how much such a proposal shocked me ; and yet, after all, I could not help bursting out into a laugh : “ Good God ! said I, how ridiculously am I situated, if on such an occasion

fion as the present my dutiful application to his Majesty can pass through no other medium than that of Mr. More, whom in my printed account of the work (which has been laid before his Majesty more than three weeks since) I have held out to the world as a man in whom I could place no confidence. No, Mr. Dalton, you are much mistaken in my character: (and I had much difficulty in withholding myself from adding, it is not the only mistake you have fallen into respecting me) and as I may not have an opportunity of seeing you again, permit me to assure you that whatever I may have to transact, it must be with principals like you, and not with such agents as I have found Mr. More to be."

Page 194, at the last line. After these pictures were exhibited last year, a new character has been introduced into Tartarus; it is one of those people who from pride, laziness or malevolence,

lence, give themselves up to the government of envious or other malicious whisperers, and proceed to dislikes and hostility from what they hear, without doing the justice either to themselves or others of taking the trouble to examine with the necessary attention whether what is reported to them be a calumny or not. The figure is represented blindfolded, as he lived, with a dagger in each hand, and vipers pulling him down by the ears. Noxious as this character is, and frequently as we meet it in life, yet I should have omitted and passed it by, as I have many others, were it not for an unlucky adventure which I did not seek, but which sought me during the exhibition.

About five days after the exhibition at the Adelphi opened, I received a letter from Mr. Peters of the Royal Academy, *requesting I would set down the Duke of Rutland's name in the list of Subscribers for the Prints, and to send a receipt signed, which would be paid, or that*
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he (Mr. Peters) would get me the money himself. As no mention was made whether his Grace desired I should do so, the complexion of the transaction did not please me, and I took no notice of the letter. A few days after Mr. Peters wrote to me again, pressing me *to send him a receipt signed, that he might get the needful from the Duke of Rutland for the Subscription,* leaving me still as before in the dark, whether it would be agreeable to his Grace; accordingly I sent no answer. Shortly after Mr. Peters called on me at Suffolk-street, and I then requested him to answer me plainly whether the Duke of Rutland had desired to have his name in the list of the Subscribers to the prints of my work? he then told me the Duke did not mention any thing about it, but that it was a matter which he (Mr. Peters) had thought of himself. I told him I was much obliged to him for his good intentions of serving me, though I liked not the manner he had fallen upon,
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and begged he would think no more about it, but leave the Subscription to work its own way ; adding further, as we, Mr. Peters, have not been in habits of much intimacy, it is no wonder you should so totally mistake my character : you need not to be told that I have the honour of being a little known to the Duke of Rutland ; but I must assure you that nothing can be further from my intentions, or more irreconcilable with my conduct through life, than that his Grace or any one else should be dunned or troubled about any interests of mine : whatever I wish to obtain must be had in a more manly, becoming manner, or not at all ; it shall never be said that my Subscription was hawked about by any real or seeming friend. Whenever the Duke happens to see my work, and chuses to subscribe, or to send any person with his name, it will be readily accepted : if it should even be his Grace's pleasure that I should wait on him with the Subscription list, I shall

I shall cheerfully do it, and think myself much honoured; but in any other way, Mr. Peters, we must not think of it; therefore do not be angry, that though I am obliged to you for your good intentions, I must absolutely refuse what you have proposed to me.

Six weeks after this, when I happened to call at Dr. Burney's, Mrs. Burney asked me to give her some account of my reasons for treating the Duke of Rutland in the unhandsome manner I had done; that it was reported all over the town that his Grace had very obligingly wished to have his name on the list of my Subscribers, and had commissioned Mr. Peters, a Member of the Academy, to propose it to me; but that instead of complying with his Grace's desire, I told Mr. Peters I would have no such paltry fellows as Dukes upon my list of subscribers, with a great deal of other similar unbecoming language; that this story had been long in circulation; that

he heard it in a large company at Mr. Strange's; and that it made many people of condition afraid to subscribe, lest they should meet with some insult. I was shocked, as may be supposed, at so infamous and malicious a lie; but the mischief it was intended to effect was done; it was then too late to contradict it by any advertisement, as I had already notified in the public papers that my exhibition would close the next day. As to whoever were the fabricators and circulators of so scoundrel a lye, I considered them as actuated either by their own malice, or as wretched tools employed for the purpose. What most shocked me was, that any uninterested indifferent person could be found to believe that the author of what they had seen and read, was capable of making so insolent, ungentlemanly and unbecoming a return for the proffered services of any man, much less of so elevated and respectable a personage as the Duke of Rutland. It should

seem that I have no reason to blush at what I am, when so much labour and pains are employed to obtrude me upon the world for what I am not. However my interest might have suffered, I have contented myself (after stating the fact in my own necessary justification) with converting this nasty business to a moral use, by introducing into Tartarus an abstract or general figure of those who wickedly lend their ears to scandal, without making use of their eyes to discover how far it ought to be depended upon.

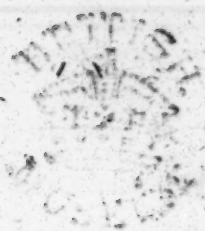
As to the above-mentioned prints after my pictures, I have to inform the public, that in order to preserve the drawing and characters to my own satisfaction, I shall at least execute a great part of the etchings myself, the inferior and more laborious part will be executed by others.

T H E E N D.

ERRATA

- Page 3, line 17. for *his* read *your*
 66 — 10. for *Helfar* read *Herschel*
 77 — 20. for *know* read *know*
 83 — 13. for *Helfar's* read *Herschel's*
 86 — 21. for *their* read *his*
 87 — 10. for *his* read *their*
 129 — 6. for *proscribed* read *proscribed*
 152 — 7. for *Cicilia* read *Cecilia*
 152 — 9. for *has* read *have*

THE END.



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